

Rib

p 523/344

just like a woman



Lee Comer on Wedlocked Women • Molly Parkin on Love : All
Muriel Wells on office work • Cinda Firestone films Attica riot
East London women and their schoolkids
Patricia Hearst and the Symbionese Liberation Army
What has Music done to women • Non-sexist kids books
Understanding pre-menstrual tension
Women who are prostitutes

WEREN'T BORN A MAN

Dana Gillespie

Her debut album APL1 0354
also available on cassette & cartridge



RCA Records and Tapes

LETTERS

NUT or UWT

After 3 years in the NUT I moved onto the Union of Women Teachers. I quote some material from their journal: 'In our opinion sex discrimination in education is self-generating. It creates and reinforces discrimination on grounds of sex... by the time girls have reached the Junior School, they have become accustomed to the idea of seeing a man Head-teacher in the position of power with echelons of women teachers as assistants.'

If things are left to the NUT, we'll all be eating and paying the rent with words like: 'dedication' and 'vocation'.

Love,
Sue Hornby,
56A Croxteth Rd,
Liverpool 8.

The UWT is run by women for women. The worst thing the NUT ever did was to work hand-in-glove with the previous government to bring in a new Pension Scheme (September 73) which is iniquitous in its injustice against women. Men were allowed to make provision for their wives, widows and children. Were women allowed to make provision for their widowers and children? They were not - that would never have suited the convenience of the (male) NUT executive.

When I wrote to the NUT about it, they fobbed me off with the most incredible 'justifications' for their reactionary measures, implying that the existence of discrimination against women should be used as a basis for our further exploitation!

Yours,
Ann Griffiths,
32 Arthur Rd,
Birmingham B24 9EU.

Nursery Workers

We are a group of nursery workers in Islington who have formed an association (like a pressure group) to improve the conditions for the staff and children in children's day centres (formerly day nurseries).

We have managed to alleviate the pressure on cleaning and to relax the general routine so we are able to spend more time with the children. We were very pleased to see the article on nursery work in Spare Rib No. 21. However, we would like to clear up the point that day nurseries now come under social services and not the Health Department and have been since 1971.

We would like to get together with others with similar aims.

Yours sincerely,
Gill Doust,
President,
Nursery Association of Nurses in Islington,
2 Reighton Rd,
Clapton, E5.

Many thanks for publishing Lucy Gilchrist's article on nursery nurses. My sister is a 1st year at a college in Leicester training to be a nursery nurse. Last year she worked in a council run nursery. She worked what I consider long hours and was given a lot of responsibility. She would return home and just have the energy to climb into bed. All this for just over £8 per week. Now she's training, and is not much better off.

Last summer I worked in an old peoples' home for £20 per week. I was performing similar jobs as my sister. I found it ironical that I am still in a better financial position as an untrained, voluntary worker, paying no rent, than she is. It's time something was done for nursery nurses who must be one of the most underpaid workers in the country. Good luck, Lucy!

Love, Janice,
The Kibble School, Paisley.

Functional

Well, I'm very definitely one who doesn't want kids. If sterilisation didn't cost £75 I'd have chosen that contraceptive method years ago. That doesn't mean my life is devoid of kids. Two of the people I share a house with have young kids whom we all share equally in looking after. Both have been born into the house. I'm sure that if child rearing were to become an unprivatised, more communal activity, then many women might well decide that they did not, in fact, want to conceive.

If you choose to reject the motherhood role, people accuse you of being unnatural or, at the least, insist you explain why you *don't* want kids. A woman who does however is treated to smiles of approval: no one ever asks *her* why. In sisterhood,
Alison Garthwaite,
4 Hilton Road, Leeds 8.

Hysteria and femininity

I have not yet read her book, so I may be totally wide of the mark, but I would like to comment on Juliet Mitchell's idea about a connecting link between femininity and hysteria. I offer my own experiences as argument.

I've been the instigator of a man's hysteria, and become coolly rational in the face of *his* hysteria. My 'withdrawal' from the violence of his hysteria was, as I experienced it, necessary to stop me from 'catching' his temporary madness - hysteria is contagious. Needless to say *my* hysteria produced the same protective withdrawal or rationality in him.

There seems to be in all human beings an ability to switch off from another person's madness which protects you from 'infection' but leaves the victim totally cut off from 'sanity' in a whirlpool of uncontrollable emotion which only exhaustion, or violence, or both, will release her/him from it.

I cannot accept that 'something in the formation of femininity is the same as in the formation of hysteria'. The most masculine of us will experience a 'leading up to' towards hysteria just as the most feminine of us will, but the differ-

ence starts here. For men, whether they are butch or otherwise, there are many opportunities to arrest the growing hysteria - kicking one's wife in the back when she's pregnant is one extreme method, or if a man lacks a punchbag, he may get thoroughly and *publicly* pissed without fear of censure. Not so for women.

It is quite correct to assume that all behaviour is judged as 'normal' only when it's masculine, but to assume that, just because it is mainly women who display hysteria as a symptom of repression, hysteria is attached to femininity like a corset or a bra or letting yourself cry when you feel sad instead of stiff upperlippping, is a false assumption. I believe that just like tears, hysteria is part of the human condition. It's just unfortunate that hysteria like tears are connected to unhappiness and that women are more desperately unhappy than are men.

Hysteria must be a healthy reaction to an impossible situation. The fact that more women than men express their desperation in this way proves nothing about the gender of hysteria, it simply means that while men are allowed to redirect or stop short their hysteria by abrupt acts of aggression, women on the other hand, are *driven* to the extreme of emotional endurance.

Rationality in the face of hysteria is not in my experience intrinsic to masculinity. It is a defence mechanism which sometimes breaks down resulting in mass hysteria eg. riots at football matches (an essentially masculine experience).

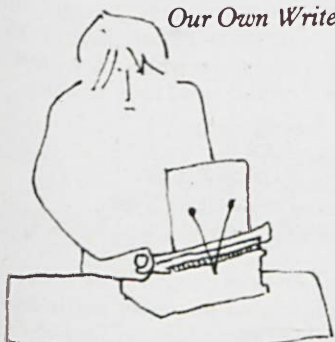
Much love,
Susan Teasdale,
1312 Walker Rd,
Newcastle upon Tyne NE6 3Lq

Crazy is as crazy is done to

I have been led into believing I am crazy because I find life so difficult in a male orientated world. Then I read your magazine and I find I am right - life is hard, bloody hard. But the knowledge I am not alone and not crazy, makes me feel so much better and stronger.

With love, Clair

I thought this page was called In Our Own Write.

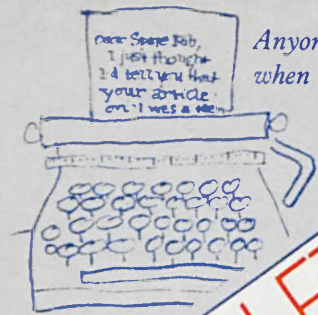


I thought that was coy and silly.



We decided to call it Letters.





Anyone can tell a Letter
when they see one.

more LETTERS

SPARE BLINDS

Could I comment on Spare Parts, the one about curtains and roller-blinds. You can really use almost any reasonable cotton, and there is no need to cover it with plastic spray, nor especially worry about hemming along the sides. Just cut the material to size and put a line of copydex along the cut edge.

I have made two blinds like that. One was out of 52" material, which I put across so the woven edges are along the wooden bits and the two cut sides along the vertical outside edges. The other one was even worse, the material wasn't wide enough so I had to puzzle it together out of three bits, glueing all. This one is now five years old and the joins don't show up at all. Could you please put this in, so people don't unnecessarily go along and buy expensive plastic coated materials, or this spray, unless they definitely know they will want to wipe off their blind - which I have never seen a reason to.

Yours sincerely,
Ingrid High,
25 Ash Close,
Surrey RH1 3HJ

Too much lib

Alison Franes was expressing a valid point of view in *her* concern, to expand *your* readership, a point that you yourselves concede, but then to take her to task for using 'Lib', instead of 'Liberation' you do yourselves no justice. Dare I suggest the word... bitchiness?

Yours,
Irena Gcapska,
31 Cambray Place,
Cheltenham, Glos.

I read in S.R.21 that it is improper to call Women's Lib that. It is derogatory, you pompously announce. I'm afraid I find that the most humourless and solemn pronouncement I have read in the British press since the last *Telegraph* report of a speech by Teath.

What's in a name, dear people? Women's Liberation by any other abbreviation would be as needful. Power to your elbows,
Martin Hillman,
5 Saunders Street,
Southport.

☆

Sex

I was sorry to read your comments in Issue 21 about curtailing Anna Raeburn's answers to letters about sex. They are extremely important and both questions and answers reflect problems going on in not one but many of your readers. Why should all that space be given to the one person - often unrepresentative of everyday women - and very little be given to more people who want to be heard?

Love,
Pauline Long,
5 St James St,
London W6 9RW

☆

Why don't you devote more space to intelligent, sensitive, personalized accounts from women who have seen into themselves. Then perhaps you'll have room in your hearts for the other side of our universal fuck-up: the damaged, grown up baby boys who stumble around hurting us as much as we hurt them, victims of the other half of the deal: 'don't cry', 'be tough', 'get out to work', 'show 'em it can't touch you'. Some form of emotion-therapy is no longer a luxury to be sampled by the privileged few, nor does it mean a hung-up woman lying down to be analysed by some patriarch. It is something we just *have* to get together for ourselves, wherever we are, with the people around us.

Jenny James, (formerly of PNP)
Whinfell Hall Therapeutic Community,
Cumberland CA13 0RQ

☆

I've just read the article in Spare Rib No. 21 on masturbation. I found it both moving and astonishing. I know personally how difficult it is to express thoughts and feelings about sexuality, since this is what the men's group I belong to has been attempting to do. Looking back on it, it was very funny. We started by agreeing that there were three or four categories of masturbation, and proceeded to talk about it as though 'it' was an activity engaged in purely by

others. Later on we all dropped casual asides into the conversation to the effect that, yes, er, well, er, as a matter of fact, we did actually have personal experience of this matter. It has been a rewarding discovery to find that man talk can be other than beer-cars-football-the Political Situation and particularly that we can talk about women in terms other than 'How many have you screwed to the bed-board tonight?'

Yours sincerely,
Peter Ryan,
London SE24

☆

Property

I would like to comment on the letter, Issue 20, about mortgages which opens, '18 months ago I had made several thousands of pounds on property dealing...'. No doubt by letting poky flats to women (and men) at exorbitant prices, or something like it. Print information on obtaining mortgages (I hope that it won't spawn more landlords) but please, no more letters from paternal property developers in Weybridge. Let them get published in *Nova* or the like, if they must get printed anywhere.

Honestly yours,
J.

☆

Advertisers please read this.

Dear Sisters,

I have always admired the way you manage to keep Spare Rib afloat with a minimum of advertising. It must be a thankless business seeing to the finances of a women's magazine that is not prepared to fund itself by advertising cosmetics and other rubbish.

I don't know why you published three sexist advertisements in Spare Rib 22. If it was out of financial necessity, then those of us who object to them will have to face the fact that either we have sexist ads or we have no Spare Rib. But if you didn't see them as sexist and insulting to women, I would like to explain why I felt insulted by all three of them.

Firstly, the Health Education Council's "Is it Fair to Force Your Baby to Smoke Cigarettes?" Why is this important message, which can only be directed to women, being sold in the time honoured male-oriented way of publishing a picture of a naked woman? Very few women are going to identify with this model. For a start, she's standing in a position in which no-one will ever see herself; secondly how many women look that slim and beautiful, are that well-coiffed and made-up during pregnancy, thirdly, how many of us, pregnant or not, *smoke in the nude*? The ad is totally misjudged in its appeal, and strikes me as yet another example of admen taking any opportunity

to photograph a nude woman.

Next, the ad for the film "Hap Ki Do" is headed "Don't Let your girl-friend see this film." Why is Spare Rib giving space to an ad which is not only specifically addressed to men, but specifically addressed to male chauvinists?

But my most serious objection is to the back page ad, again the Health Education Council, this time asking "How Can Another Woman Make You Pregnant?" (Answer: by talking to you and giving you bad advice.)

Of course some women get pregnant as a result of bad contraceptive advice, and some of that advice comes from other women. But the most famous lies about contraception: "Don't worry, I'm sterile" were not invented by women.

The ad also draws a false distinction between, on the one hand, *women* (unreliable sources of advice on contraception) and, on the other, *your doctor or family planning clinic*. (reliable). The implication is that Family Planning doctors are male; this will put some women off right away, while it will imply to others that women doctors are less reliable than men.

At a time when women's self-help health groups are growing, and when the women's movement is breaking down distrust between women, I was really sad to see this ad in Spare Rib. Incorrect information is a problem, but I think the person who designed this ad got carried away with a snappy slogan; men spread inaccurate information too.

One more point. On page 27, you write about a Cardiff abortion clinic under the heading "& in England." Cardiff is in Wales, and Wales is not in England. Saying "England" when you mean England / Wales / Scotland / Ireland is not so different from saying "man" when you mean the human race.

Yours sincerely,
Zoë Fairbairns,
79 Brooke Rd,
London N16.

Unbeknown to the Health Education Council, they have provided a means by which women may gain power. Smoke like fuck and rule the world, sisters! This advertisement was only brought to my attention by an underdeveloped (sic) male, which shows just how conditioned I have become.

Yours,
Zofja Billewicz,
3 Laurel Walk,
Newcastle on Tyne.

☆

In order to print as many letters as possible, we've had to cut some of them, marked with

☆

spare Rib

Letters 3,4

- Features 6** **Lee Comer** spent two years interviewing housewives to produce her book 'Wedlocked Women'. She writes about how her own experience of motherhood led her to take a new look at the women 'women who fade into the wallpaper'.
- 8** **Molly Parkin** discusses the way her background influenced her attitudes and what inspired her to write her satirical novel 'Love: All'.

Medical 10 **Pre-Menstrual Tension.** Carol Morrell looks at the causes and symptoms.

Education 13 **Reality As It Is?** A kid's imagination can transcend the roles spelled out for little girls. Camilla Nightingale finds some books that help.

History 16 **'Great individuals' are always more easy to contain than a political and social movement.** Sheila Rowbotham examines the first programme of 'Shoulder to Shoulder' and fills in the grass roots background.

News 17 **The East London Schools Action Group: parents, teachers and the teacher shortage.** The Lane Commission on Abortion: a feminist view. A second report from the trial of the St John's Wood women; women on strike for equal pay; a conference on Women's Aid centres; letters about the Price sisters. Patricia Hearst and the Symbionese Liberation Army.

Short List compiled by Julia Shaw

How do we share the responsibilities of housework. Jenefer Coates tackles the emotional and practical problems.

Information 33 Wisty Hoyland answers inquiries. A list of readers looking for others interested in starting groups in their area.

Work **Life in the Office.** Muriel Wells describes working as a shorthand typist in the 20s and compares it to the 50s.

Arts 36 **Cinda Firestone** talks to Claire Johnston about the film 'Attica' and her aims as a film maker. **Still Out of Breath in Arizona.** Margaret Priest outlines the events in her life which led up to the drawings, now on exhibition at the Garage and soon to be touring in the show 'Elements of Landscape'.

Reviews 41 **Books:** 'Prostitutes', 'Therapy means change not adjustment', 'Psychoanalysis and Feminism' (another view).

Film: Zardoz reviewed by Lyn Gambles.

Theatre: Chez Nous, Michelene Wandor examines Peter Nichols' latest play.

Music: Shusha talks about her recent album. Old and new releases, plus news of feminist record company starting up in America.

Music 44 The ideas, the questions, the answers and the experiences from the first meeting of the **women and music collective.**

Comic 47 Some of the letters sent in by readers who wanted to continue publishing **Li-Shuangshuang.** The story recommences as Li's husband, Xiwang, has just said to her, 'You are the leader of the women's team; just concern yourself with matters affecting production.'

Please send a stamped addressed envelope with all unsolicited manuscripts.

Spare Rib: Published monthly by Spare Ribs Ltd, 9 Newburgh St, London W1A 4XS. Printed by J.H. Paull Ltd, 23 Dod St, London E14. Typesetting by Seventy Set Ltd, 161 Lavender Hill, London SW11. Distributed by New English Library, Barnards Inn, Holborn, London EC1. Copyright here and abroad in all news, feature articles and photographs is held by Spare Ribs Ltd. Reproduction in whole or in part of any article is forbidden save with the express permission of Spare Ribs Ltd.

Spare Rib collective: Rose Ades, Sally Doust, Marion Fudger, Pat Kahn, Rosie Parker, Marsha Rowe, Ann Scott

★ RCA records booked the advertisement on the inside front cover this issue. When we received the artwork, we were in the difficult position of having to decide whether to accept such a blatantly exploitative ad. So we rang Dana, but she said that she had chosen the outfit and the photograph.

"I thought I saw two persons coming down the road but it was only a man and his wife."
Russian proverb

Lee



In 1970 a pamphlet entitled 'The Myth of Motherhood', written by Lee Comer was circulating in the women's movement. By 1971 she was talking and taping interviews with women living in and around Leeds, who, like her, had roles as a full-time housewife.

*This month her book, **Wedlocked Women**, is published. Here Lee gives an account of how her experience of motherhood affected the way she saw herself, forced her to go and ask questions of other women, and led to **Wedlocked Women**. 'Most moving of all was the repetition, in every tape, of the women's willingness to take personal blame for their dissatisfaction. "It's just something in me. I can't help it." "It's my own fault. There's no one you can blame, is there? Is there?"*



I came relatively late (27 years old) to motherhood and housewifery, the most fundamental condition of women in industrial society. And I joined that subterranean, hidden and ignored world of people who, antlike in their busy, skilful silence, work round the clock servicing and maintaining the people who service and maintain society. It's a world so invisible that those people who have never inhabited it fail to see it, even when they encounter it on the streets, in buses, on escalators and in shops. Preoccupied with a superior reality, they - men with briefcases, adolescents, workmen and child-free, well dressed women - try to walk right through us or they look into the middle distance and tap their fingers impatiently while we struggle desperately to get our kids, bags and pushchairs on and off buses, in and out of swing doors and up and down narrow flights of steps.

But such is our invisibility that we are literally not seen. We return home bruised, battered and exhausted from our sorties into the world above ground wondering, nevertheless, how we ever came to leave it and when we're going to re-enter it. In the meantime, we turn our backs on those who turn their backs on us; we invest our below-stairs world with our own significance; we seek out others like us in shops, at baby clinics and school gates and, by sharing our invisibility, we make ourselves visible. But only to each other.

I got pregnant accidentally and decided not to have an abortion. I was old enough to have become habituated to living above ground and had, for many years, shared in that mass myopia which doesn't see mothers and children. Like the Government Minister who goes cockily down a coal mine and comes up pale and chastened, I wondered where I'd been and just *what* I'd been thinking about while all this work was being done underneath my very nose and wherever I might have cared, but never bothered, to look.

I coped excellently with the transition, as almost all women do, and no-one would have seen even a ripple of discontent over my social persona. But after an averagely interesting life, going places, doing lots of different jobs, living here and there and taking experiences with both hands (even those which directly oppressed me as a woman), I found that the space I occupied above ground - an autonomous space which I had defined on my own terms - was no longer mine. It had been emptied of significance and re-defined in the light of my function instead of my person. It was no longer the things I'd done, said or been which identified me to myself and equipped me to confront the world but, instead, my role. I had a womb and since it had been pressed into service, it now marked me out as, occasionally, sub-human, but mostly ignorant and inferior.

I had joined a sub species of humanity who, like members of a 'primitive' tribe under the scrutiny of an anthropologist, are grouped together, uniformed in their common characteristics and quite stripped of their identities. I heard myself referred to on the radio as 'The Housewife', was personally addressed at social functions as 'Is this your wife?' and was called 'Mother' by doctors and welfare visitors; I learnt that I had been assigned the following publicly identifying characteristics - mediocrity, pleasantness (provided I smiled a lot), base stupidity and utter and complete insignificance.

Knowing who you are doesn't help when society, and even your immediate circle, defines you as something else. The social conversion from active, independent teacher and occasional layabout to full time housewife and mother, gradually gave way to an inner conversion. The public persona filtered into the private consciousness so that I really did begin to confront the world with mediocrity, pleasantness and stupidity. And then you finish up smiling pleasantly when you are congratulated for your husband's or child's achievements and being pathetically grateful for the £1 you've saved for yourself out of the housekeeping, quite forgetting the previous normality of financial and independence. And the maternal second nature you've acquired, though it might equip you to function adequately all day after a sleepless night with a sick child, has exhausted all the resources which previously carried you from one boring job in an office to another and which sustained you through long nights of talk, activity and emotional relationships. But now you find trouble remembering a shopping list, you avoid new experiences and new people in case you fumble and make a fool of yourself and you press yourself into the wall paper. The daily regenerative process, the accumulation of experience, the listening to and the being heard and the warmth that is

Comer

"I'm writing to tell you I've got the most considerate husband in the world"—Considerate?

shared and used between self-generating people, just dries up.

I began tentatively to attend women's liberation meetings in 1970 and a year later began to write *Wedlocked Women*. When people asked me what it was about I shuffled my feet (and still do) and muttered 'the housewife'. They would look a bit blank for a minute and then, gathering themselves up, would say, if they were men 'That's nice' and, if they were women, 'What can you possibly find to say about the housewife?'

The media image of the housewife paints a cosy, caring picture of each woman happily alone in her home with her children, quite unconnected to the outside world. Any examination of her true function reveals how firmly tied she is to the outside structure of society and how very dependent on her it is. I found that I couldn't isolate, in the book, the woman's subjective experience from that structure. Although something else is pulling the strings which keep society roughly together, they all meet up in her, pinioned at the base and so, one by one, I found I had to follow the strings through to find who or what was pulling the other end, all of which led me through accepted theories of child care and development, the official sociology of the family, the economics of the small family, the ideology of motherhood and so on.

What I have done is refuse to accept that the daily subjective experience of the great mass of women in industrial society is too paltry a subject even to talk about. The experience of working for two years on the book, tape recording interviews with housewives and documenting their subordination has been, for me, more than an exercise in demystification. I have written about women being contained, sometimes de-humanised and, always, however 'liberated', being oppressed as housewives and full-time mothers. I've written, too, about the often subtle ways in which the public, distant stereotype of the housewife moves in on the individual woman's life and invades her consciousness until she can't remember who or what she was before.

If women's consciousness is contained as *women*, it is doubly contained as housewives. It is that consciousness which I want the book to penetrate and that subterranean world which I want to expose to public view.

Wedlocked Women by Lee Comer,

Published by Feminist Books

Available from Books, 84 Woodhouse Lane, Leeds 2.

At playtime, the teacher on duty allows the school ball into the playground. The boys kick it around and enjoy themselves while the girls stand about in small groups, some of them playing desultorily with a skipping rope. The ball arrives where a group of girls are standing and one of them picks it up and runs off with it, calling to the others to follow. The tough boy of the class comes up to her and demands it back. She refuses. He hits her. Other boys shout encouragement. Teacher appears and, seeing the situation asks the girl quietly to give the ball back to the boys. She obeys. Teacher perfunctorily tells the boys that it's not nice to hit girls. The boy is triumphant and the girl is thoroughly humiliated but the teacher goes off believing that she has dealt with the situation perfectly fairly.

'What gets me down is that there's not a minute of the day when I can have any thoughts to myself. I can't even listen to a programme on the radio or anything. She'll (2 year old) interrupt my train of thought and one tends to give up in the end.'

'Mothering, in short, is not simply one of the things women do. It is the activity that, above all, completes and confirms feminine identity.'
Mother Magazine, April 1972

'You get a lot more sensible about money when you're married. I don't go wasting it on myself.'

At any one time less than 9% of all households in the United Kingdom include three or more children dependent on them; these households are bringing up over 40% of the next generation.'

'I wouldn't dream of spending money on myself.'

'She was about a month old and Dave came home from work early one day and it was a gorgeous day and he said "let's go out for a drive". You know we'd gone about 10 miles before we remembered that we'd forgotten her. We raced back and there she was screaming her head off.'

'Tired? I wake up tired.'

'I suppose you could say I'm bitter about it. Before I got married I was going to be a swimming instructor. I was really good you know. I had a good career before me. But we started a family right way. He wanted it. He wanted me at home. You don't think then, do you? I go cleaning now. I've cleaned my own house and brought up four kids and now I clean other people's. I've still got two [children] at home and I do everything. Everything. He doesn't do a thing.'

'Sometimes I think I'll go mad with no-one to talk to. My husband says, 'Well what can I do about it?' And he's right, there's nothing he can do... There's so much going on in my mind, it all goes round and round in my imagination while I'm doing the housework.'

"It has probably been the exception throughout human history rather than the rule for the biological mother to be the child's sole caretaker."

Jerome Kagan & Philip Whitten

'I think the notion that you can arrange your own time is totally false. I find it very hard because I was used to long periods on my own but the business of picking up and putting down and being endlessly disturbed is a very difficult time rhythm to adjust yourself to.'

'I don't spend money on myself - it all goes on the kiddies.'

'The only ones I'm envious of are people that have got their own houses. We're trying like mad to save up and buy us own house. We'll get us own house in time because we both want it. That's our goal at the moment. A house of us own.'

'Office or factory work seems more annihilating because even less of me would be involved, but if I were given the choice between that or housework, I would rather be out working in any conditions.'

All quotes are from Lee's book.

Molly



*'Witty woman, walkin' down the street,
Witty woman, whom I'd like to meet.'
Whoops, a slip-up's showing. When are
women funny. When they are happy, When
are women happy. A good question.
When can satire hurt. When it's sarcastic.
Who's been sarcastic about men. Molly
Parkin has written a novel Love: All. Why
doesn't Women's Liberation use ridicule as a
weapon. Women are ridiculous. Humour is a
funny thing. Funny peculiar. I'm not
peculiar, I'm a woman.*

Interview by Marsha Rowe

The picture on the cover looked very much like me as I was 18 months ago when I was still dying my hair black. This is the real colour. I don't know why I didn't have it before. People weren't meant to have grey hair. It was this colour when I was about 24.

Blond and Briggs had actually commissioned the novel, every 10,000 words I eked it out and sent it along to them. A reader for a film company asked to take away the proof copy one night. We were all a bit pissed and I said yes, alright, couldn't remember it the next day. She was thrilled with it and then she gave it to her two bosses and they were seriously and deeply disturbed by it. That was the first time it occurred to me, because I had written this book for women.

When people say a 'woman sort of thing', they say it in a very critical way, as if there shouldn't be such a thing as a 'woman sort of thing'. But when I say it's a woman's book, I mean that women appreciate its fantasy. It's meant to be a comic, erotic sort of book, making fun really and women reading it will see that.

But men, of course, become sort of hypersensitive. The men are all a bit silly in the book, as men are, and I did that purposely. It's the sort of book that if I could find, I would enjoy hugely. And that's where I've made my mistake. I'm tripping up on exactly that premise because the only people who are promoting the book are women.

The men that it's been sent to, with a couple of exceptions like George Melly who's very out going, have objected to it. We haven't been able to sell it in America where they're more uptight than we are morally. We haven't been able to sell the paperback rights, because they're all men. There are no women in publishing, and I hadn't thought of that.

I'm sad that it's had to go into hardback, because £2.70 is a hell of a lot of money for someone to pay. I wanted it to be a paperback on Paddington Station, it's a bloody good read and you have a laugh and that's it.

The way I treated men in the book is how women are treated by men in real life, and in films, literature and everything. But this is a very dicey area isn't it, because women novelists perpetuate this hard done by myth. Women reading those sort of books, although I think there are some very fine writers, I read people like Margaret Drabble and Penelope Mortimer and Edna O'Brien and Jean Rhys.

I didn't read them for a long time before I wrote my book because I get daunted by their professionalism. But by writing always in this downbeat way, like Penelope Mortimer's book *The Home*, one felt suicidal after it. Anyone who was in a similar sort of situation would just give up the ghost, when her husband leaves her, her children grow up and go and the poor woman is like a stranded fish.

I wanted to give a more positive image of what a woman can do when she's left on her own. I've tried always to stress the optimistic side, you know. Yes, I have put the onus on the individual, and I don't suggest it would help everyone.

I wish to hell women were more competitive. They've every reason to be more competitive, but they're not encouraged to be, are they? They're not encouraged in schools to be original, competitive. I can see that from the way my children are being educated.

All things being equal, maybe I wouldn't equate originality and competitiveness, but the way things are now it's like employer and employee and you've got to have militancy amongst employees to cope with the oppression by the employer.

"By the time Mrs Bowen arrived to clean I was down in the kitchen making tea for the girls... 'Too much Hoovering today! No time for sitting with tea in my hand.'

Piss off then. 'Later perhaps.'

She didn't answer, just went 'Phew', stared accusingly at the cauliflower and waved the air in front of her nose."

But the whole thing of the main woman in it, I don't suggest people should be like her. I've taken that to be a sexual, funny book. The girl in it rests on the laurels of her physical appearance. It's grossly immoral. I've deliberately simplified her because I wanted every single woman to condescend to her and know that she was rather silly and superficial.

Parkin

'Dolls . . . Unblinking, blind in delicately modelled perfect frozen features. Faces which had in the past given untold pleasures to their child owners and yet known none themselves.'

I know the model mentality inside out, and the girl in it is very close to that. So when people ask me whether its autobiographical, that isn't the point of it, obviously. Even so, I've made the girl to be a winner. She seems to be used by the men. That isn't so, it's like Nelly Caplan's film *Dirty Mary*, when she comes up trumps all the time. That's my favourite film.

On *Nova* I worked with men. In that sense, it was a very stormy passage. I certainly had an even stormier one on *Harper's*. I found it such an impossible place I didn't work there for more than two and a half issues because that's where the class thing jars too much with me.

If you are left, at the end of the book, with the feeling no one cares about anyone, in that sense it's got overtones of Evelyn Waugh. It was meant to be like that. I was striving so hard just to write the book. It was a physical struggle just to get the next page written.

'I say it, since angels come neutered like cats from the vet, it hung each day throughout that bandaged summer directly above my bed. While the clouds drifted slowly about their business this angel didn't budge.'

'By the time I'd got back she was dead. But I'd got her a nice nightie. I picked it up to see if they'd left her knickers on. But there was nothing there except a matted, mossy grey triangle which looked to me as if it could have done with a comb.'

I wanted to put all that in because I wanted to show she had some inner life which was very private and only came out when she was being treated as an object, fashion shots as it were, but that it didn't matter because she also found she had her own life going on in her head as it were.

I just sit at home receiving the calls they've turned the book down. I haven't talked to the men. But they feel uneasy. A male journalist did say to me people won't like it, they will just find it very rude. A section was published in *Cosmopolitan* but that was severely butchered. In that way, they did the book a disservice, except I suppose my mother was able to hold her head up. They publicise disgusting books, like that Arianna Stassinopoulos and she's on everywhere because they like what she's saying don't they. We've had women producers reading it saying certainly not, it's disgusting.

In such books you mention, Terry Southern's *Candy*, where the book is accepted as good by some critics although it treats sex humorously, it is not so much men writing about sex, the act, and making that funny because that would threaten the men. It is the women who are funny, or made fun of. Your novel makes men the object of humour.

Men don't like the fact I've made sex funny. That really isn't allowable.

When the heroine fucks her ex-husband, she's also thinking about other men. I'm trying to slash across the myth, well I say myth, that the woman is so enchanted and carried away into the realms of drifting clouds by what a man is doing to her body. I'm making this girl very down-to-earth, more like women are.

They are not always transported. They may be pleased, and tickled in the right spot and it's very pleasant but possibly they are more like men than men think or as we are taught to accept men go into it more like an animal. Why can't women be more like that as well. That's alright isn't it. That's what I'm trying to say. When women are not transported, they're going to feel disappointed, as if there's something wrong with them.

I've got a jumbled working class background. I come from a small mining village in Wales and my father came to London because of the depression, was unemployed. There wasn't very much money. My relatives go on working parties to Russia and that's wonderful, isn't it.

I saw red over the miners' strike. It's a bloody good job the country voted the way it did, although I would prefer to see a Labour Party left of the present Labour Party, but I guess my politics are divorced from the way I think about women, and feminism.

But coming from a Welsh background like that, where one grandfather was a postman and the other worked in the mines and my cousins still do work in the mines, that's the only life that there is and for people to get away from it you have to go for education. That's why the Welsh are so strong on education in those small mining villages. So I was pushed consistently at school and I went on from that to art school. My first husband was highly acceptable to my family because he went to Oxford, he was a public school boy and very middle class and with a degree in law, not just Oxford but Magdalen College. In that way they all were very proud of me, and a lot of my generation in our family have had further education and been to university. All of us, without exception, strove to become middle class.

That sat very uneasily on me in that first marriage of mine. This marriage is much happier because Patrick is a painter and I was trained as a painter, so your view of life is not quite as materialistic as if you're married to someone in advertising. I have tried, in the last five years we've been together, to come back to something a little more basic.

When I was at school I'd always wanted to be a writer. I was moved around a lot. At my last school the teacher gave me consistently bad marks for English whereas I'd always before come top. She said I was no good. The art teacher gave me encouragement, so I went to art school rather than straight into journalism or university. I was side tracked as it were.

I was a painter all during the years of my first marriage. I taught in a girls school in Elephant and Castle and then when I had that divorce, I somehow couldn't stay in a studio painting. I had to be in a gregarious job, and I helped make all the hats and bags for Biba's when they first opened.

Then I opened a boutique because I knew about colour you see, then *Nova* said would I come and be fashion editor. I said I couldn't possibly, I didn't know about clothes. In any case, all my friends thought it was a ghastly thing to be. I went there really because I could play with 16 pages of colours. Caroline who's now the fashion editor was my secretary. She trained with me and that was the whole point of it.

I love teaching and had thought of going back to it when I stopped painting. But I had two small children and the other job fitted better because I was able to work from home.

I'd been trying to write the book for a long time. I started it on the *Sunday Times*, which was where I learned to write of course, and then I became obsessed with stringing words together. I did take time off, three years ago when Patrick was teaching in Canada, and I sat down there for nine weeks to write the novel. It all came out in verse which was no good at all. I think that was because I was too nervous and hadn't the confidence. I was imposing this ridiculous discipline of ending each sentence with one word that then had to rhyme, you know. It was all a bit of a balls up. Blond and Briggs wanted to have a look at it. I thought I can't show them that, and took a week off and wrote 2,000 words and showed them that. That's literally how it all started.

I haven't actually done some of the things I describe with a woman. I haven't gone in for lesbianism half as much as I would have liked to, I think because of the conditioning. I haven't loved a woman in a deeply, physical sense, I rather shyed away. I've had countless opportunities and I am very drawn to it. I am sorry that I haven't really, you know. This marriage doesn't allow for any infidelity at all, and that is an infidelity, isn't it. It is a very exclusive marriage.

I came from a very moral, Welsh chapel background. I didn't lose my virginity until I was 22, which is rather late to say the least. My sexual freedom came into its own between marriages because, for the first time I had the coil. I hadn't had protection before when I was a single girl. It makes all the difference in the world.

I have had some multiple relationships with men, long standing ones. Three men for five years, others as well. But men don't like that. They don't like the fact that this girl, in this book, is having a lot of men although men are having a lot of women all the time. If a woman does the same, especially a woman with children, she's thought to be

continued on p. 15

premenstrual tension

For some women the arrival of a period is real cause for rejoicing because they suffer from pre-menstrual tension – the complex set of symptoms which ends when the bleeding begins. Carol Morrell compares current theories on pre-menstrual tension; who gets it, how, why, and what's being done about it.

menstruation is and has been, in all societies, surrounded by a multitude of attitudes and myths. Pre-menstrual tension has not been given the same (dubious) status – partly because it isn't so obvious as bleeding, partly also because it is not normal to every woman. But, because it hasn't been 'named' and incorporated into folklore and religious observances doesn't mean it is unknown. Every time someone says, slightly, 'Oh, it's just one of her off days'; everytime an employer hesitates to give the job to a woman because 'they're too temperamental'; pre-menstrual tension has been referred to, if only vaguely. Many women suffer from a severe form of this 'biological-clock' affliction for some part (often a large part) of their 30-40 potentially childbearing years. Most of these women do not know precisely what they're suffering from – that is perhaps the biggest part of the oppressive mystification about it. And if they do know that emotional upsets are tied to their cycles, and seek medical help – well, some may find it. But the prevalent attitudes to pre-menstrual tension among medics vary between seeing its occurrence as simply 'neurotic' and on the other hand as 'normal'. It is neither.

What is it?

The pituitary gland influences the different chemical-producing centres of the menstrual system. It depends for its functioning on the

hypothalamus, situated at the base of the brain, which in its turn is affected by the stresses and emotions of daily life. The average menstrual cycle is 28 days; during the first 14 days the pituitary gland regulates the secretion of the hormone oestrogen which flows in the blood to the lining of the uterus to prepare it to receive the egg cell. After the 14th day, or thereabouts, ovulation occurs. At this point, the highest levels of oestrogen are found in the blood stream. The egg cell moves down the Fallopian tube to the uterus, and a 'message' is sent to the pituitary gland to send another hormone, progesterone. This reaches first the ovary then the uterus lining in order to make it a receptive surface for a fertilized egg. Immediately before menstruation, the levels of both oestrogen and progesterone in the blood drop significantly. When pregnancy does not occur, this whole process begins again at the onset of menstruation. That, to put it so briefly as almost to be inadequate, is the biology of the cycle. It might be thought that, since low levels of both hormones immediately before menstruation is the norm, pre-menstrual tension is normal, suffered by every woman. Not so. Many never experience the mood changes which accompany the hormone-level drop, others have mild to severe symptoms. The possibility of something being 'out of sync' in these hormone shifts is great, and probably accounts for the most severe cases of 'PMT'. There are two sorts of dysmenorrhea (or

period pain): spasmodic and congestive. Spasmodic dysmenorrhea includes acute colicky pains in the lower abdomen lasting from a few hours after menstruation begins to up to 3 days. Congestive dysmenorrhea is more complex – also more difficult to treat – and 'PMT' is included in that overall category. The woman who suffers from it will, for up to a week before the onset of menstruation (though more commonly for 2 to 3 days before), experience a variety of physical symptoms: heaviness and a dull aching pain in the lower abdomen, headache, backache, nausea, lack of appetite, breast pains, bloating. One or several of these may appear. More obvious are the emotional signs: these can range from grouchiness and irritability, to lethargy, depression and anxiety. Physical and emotional symptoms may persist into menstruation until bleeding is fully established, or they may disappear immediately the bleeding begins: but they are part of the pre-menstrual syndrome, not spasmodic dysmenorrhea. Of course, since emotions affect the hypothalamus' functioning, extra strain or alternately, extra relaxation during the month can affect the severity of the symptoms. But no amount of relaxation will alter the basic condition: the idea that one can 'will' oneself into a good frame of mind and total health is mistaken.

Dr. Katharina Dalton, a well-known London practitioner, suggests in her book *The Menstrual Cycle* (Penguin, 1969) that both

sorts of dysmenorrhea are caused by faulty hormone production. She says that spasmodic dysmenorrhea can be relieved by taking oestrogen; congestive dysmenorrhea by taking progesterone. Other practitioners think 'PMT' is best relieved by maintaining a consistently high level of oestrogen throughout the cycle. It is probable that individual women's needs for one hormone or the other vary considerably. Frequently, women who complain about 'PMT' symptoms are classified as 'neurotic' by friends and G.P.'s, because of the variety of their complaints. Dr. Dalton suggests it is the very nature of congestive dysmenorrhea (partly because of water retention in body cells and imbalance in sodium and potassium levels which are caused by insufficient production of progesterone) to cause many and varied symptoms. These, and the classification of 'neurotic' she says often disappear with her progesterone therapy. Since progesterone is the basis of oral contraceptives, with some testing for the right dosage, it might be possible to combine contraception and the removal of pre-menstrual symptoms.

According to Dalton's statistics, schoolgirls' results on tests are significantly lower during the last week of the cycle; teachers tend to hand out more punishments at that time; women who work, whether at factory jobs, secretarial work or in the professions, can produce less well and make more errors of judgement if they are prone to 'PMT'. It is thought that more women are arrested for crimes and hospitalized for mental illness just before or at the beginning of menstruation. More women are suicidal, more have accidents of all sorts during this time. These are the 'public' evidences, and possibly refer to women who suffer from more severe symptoms.

Perhaps the most long-term damaging effect of ordinary 'PMT' (if we can call this disorder ordinary - I refer to milder symptoms) will be inter-personal as well as subjective. One of its

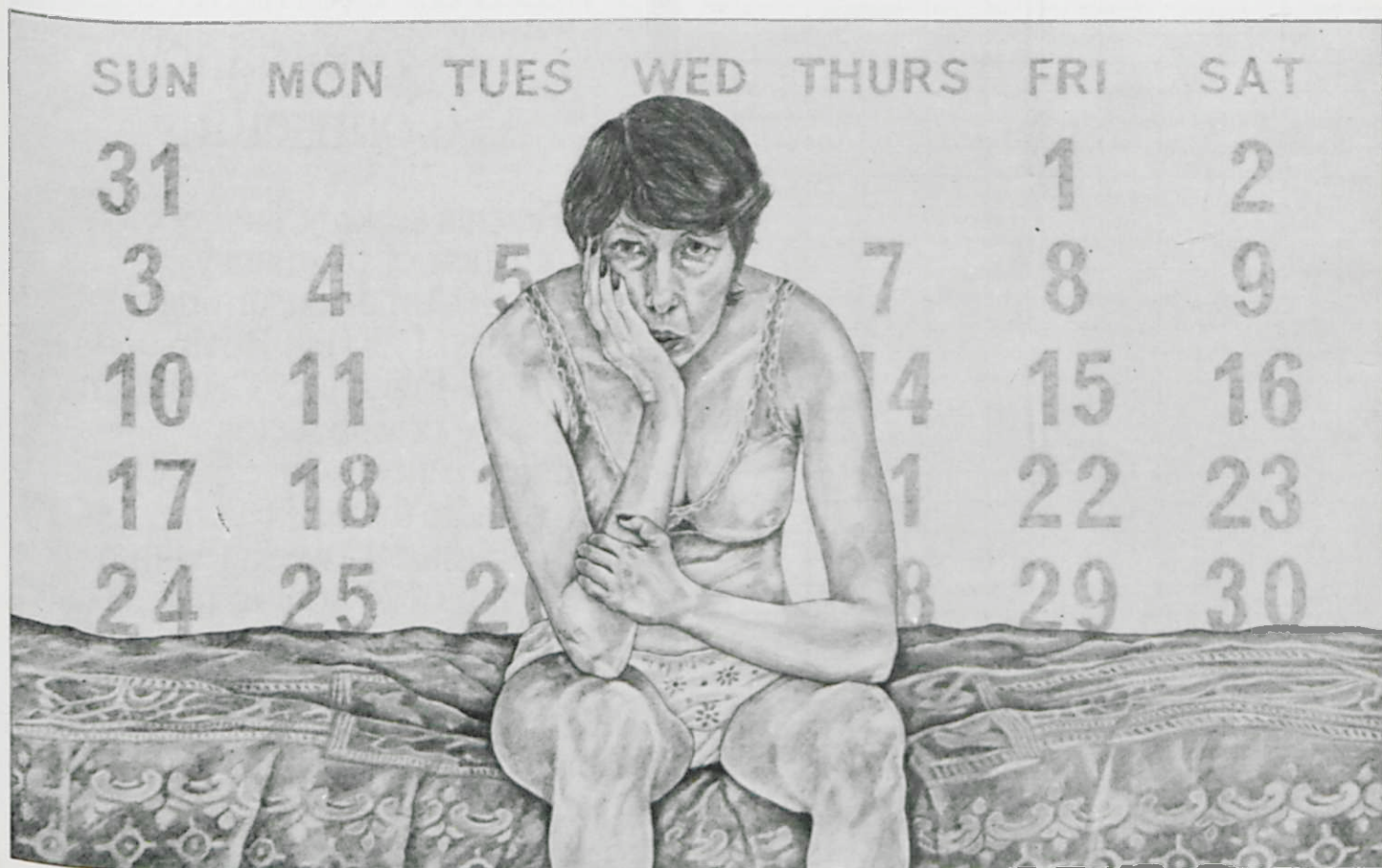
symptoms is irrationality: what is upsetting the woman at the moment didn't bother her a week ago, and won't next week: but it is taken absolutely seriously during the stressful period. Relationships with colleagues and friends, children and husband must suffer. So will her concept of herself as a rational being. If you know that at times, inexplicably, you are 'less than yourself', there will be a tendency to fear you can't depend on constant competence and rationality. Self-doubt, lack of confidence result. Also, because of the tendency to take the upsets of the pre-menstrual time very seriously, a woman can come to regard herself as essentially unhappy. The depression could spread over to other times of the month. While neither 'PMT' nor menstruation keep women from work or other activities, in personal terms, the long-range effects of being mildly to seriously emotionally upset for one-quarter of one's adult life cannot be estimated.

My experience with 'PMT' is long and problematic. For a couple of years I didn't correlate my bad days with my cycle. A black cloud, it seemed, would descend to ruin everything I did and said. Impossible to be happy then. My irritability and tension cost me a couple of friendships. Why didn't I take myself to a therapist? Just lucky. I think it's likely that those states would have been seen as a prevailing neurosis. When I did realize my 'temporary insanity' was monthly, I was, first, enormously relieved. It was a medical problem, not an emotional one, whew! But - why hadn't someone mentioned this might happen? The lack of information on the subject, both generally and medically, irritates me a lot. The first gynaecologist I consulted regarded me with a steely eye, and asked if I wanted to be referred for psychiatric help. I refused, and ran. The next gynae said, of course you needn't put up with that, and prescribed a strong combination tranquiliser and diuretic (a medicine which makes you urinate more than usual). I congratulated

myself on sticking with it long enough to get help. Well, help of a sort: the 'PMT' was still present, I just felt sleepy throughout it and travelled to the loo very often. One month my period was late. This meant I was taking the diuretic for 4 days longer than I should have done. One of the consequences of using diuretics is to lower the body's potassium levels - equalling severe loss of energy and depression. Since lowered potassium is one of the characteristics of pre-menstrual hormone shifts, I was in double trouble. I shall never forget those 4 days. My problem isn't solved yet. I've heard of various home-grown remedies, but after the diuretic experience, I'm too chicken to try one yet.

Prevailing theories: mind or body? abnormal or normal?

Karen Horney, in *Feminine Psychology* (Routledge & Kegan Paul, 1967) writes of 'PMT' that 'We are not dealing with a basic weakness, a condition leading to the tendentious conclusion of the lesser efficiency of women. I rather hold that this particular time in a woman's cycle represents a burden only to those women in whom the idea of motherhood is fraught with great inner conflicts.' She believes that the drive to maternity is rooted deeply in our biological structure: and that an overlay of anxiety or guilt about achieving the drive is at the core of the neurotic illness of which 'PMT' is one facet. Horney is describing her clinical observations, there is no reason to believe she observed her patients incorrectly. We know that stress and conflict affect the hypothalamus which controls the regulation of body hormones. It is reasonable to suppose that deeply troubled women would find greater difficulties in all areas of their lives, and so, pre-menstrual symptoms would also be increased. I think it is a case of chicken and egg: emotions and body states seem so irrevocably



intermingled that it is too simple to categorically say symptoms arise from one or the other. I also find it odd that Horney generalizes to an entire population from a small selection of self-admitted disturbed women. If Horney means that tension, hostility, depression experienced pre-menstrually *always* are a sign of deep ambivalence about sexuality and childbearing, then many many women are ambivalent.

Judith M. Bardwick, in *Psychology of Women* (Harper & Row, 1971), describes a study of 26 non-neurotic married and unmarried students which showed that almost all displayed scores of pre-menstrual anxiety which were significantly higher than anxiety scores taken at ovulation. And she cites other studies that showed sample populations of normal, neurotic, and psychotic women displaying similar emotional cycles. She writes: 'Physical changes, probably endocrine changes, so influence psychological behavior that in spite of individual personality differences, even in normal subjects, psychological behavior seems predictable on the basis of menstrual cycle phase alone.

Women may cope or not cope, become anxious, hostile, or depressive, appear healthy or neurotic, due as much to menstrual cycle phase as to core psychological characteristics.'

There is a special difficulty with each of these theories. By extension, Horney is saying that one is culpable, in a moral way, for suffering from 'PMT'. One hasn't resolved one's inner conflicts; one has remained at an immature level of emotional integration. This is the problem with so many 'psychologistic' theories. No matter how their proponents

meant their comments, to most of us they appear to impute blame. The emphasis in Bardwick's theory is on the essential biological differences between men and women, with a slightly bothering tendency to see the core biological urge in women as child bearing and rearing, just as Horney does. Bardwick's insistence that 'PMT' is normal might be read as 'put up with it, it's part of you'. She offers no suggestion that the condition can or should be overcome. So, willy-nilly, the 'biology is destiny' line seems to me to be reinforced in her book, justifying all those employers in thinking women are 'unstable'. Bardwick is aware of the conflicts facing women, but doesn't give enough emphasis to the central problem that social conflicts impose on us and worsen our physical conditions, also that recurrent, even if brief, bouts of depression and irrationality can make our social relations more problematic than they already are.

What to do?

On the practical front, I'm following the advice given in Dalton's book for a few months. Getting extra rest during the pre-menstrual time, drinking very little water and *no* alcohol then, as both tend to bloat tissues unbearably; but having a few cups of strong black coffee per day as that acts as a natural diuretic. (If the coffee doesn't make me more nervous and irritable!) I'm keeping a cycle chart like the one illustrated here. That chart will tell me, and a doctor eventually, just what my cycle pattern is. It will also help to keep me objective. If I notice the sky appears black, I can consult the date, then perhaps disregard (to the best of my ability) the

terrible mood, at least not take it out on others. Last, I can pamper myself during 'PMT', help myself to buoy myself up.

Knowing our own cycles and patterns can ease anxiety. It's helped me to know about the biology of the cycle, so long as I remember that not everything is yet known about these mysterious hormones and their action in each individual body.

Beyond informing ourselves about our bodies and needs, a wider understanding and acceptance of women's shifting moods and ability levels during the cycle is needed. There is no justification for thinking that women 'ought' to perform in exactly the same way as men: our reproductive systems are more complex than theirs.

But: we must not accept either of the following interpretations of that fact: 1. we are biologically unfitted to hold decision-making positions (the corollary being that only women who don't suffer from 'PMT' can hold such positions); or 2. we should all - men and women - accept that 'PMT' is a normal state of affairs and just forget it. Both these views discriminate against us because of our biology. Pre-menstrual tension is a medical fact: we need to demand a clearer medical understanding of the condition and skill in its treatment, just as we would receive for any other disorder. Ultimately, more money for research into this area is badly needed. Ask yourself this question: if a certain proportion of men, rather than women, suffered from a mild to serious 3 to 5 day bout of emotional strain each month, would not the vast resources of medical science have already solved the problem? ■

Menstrual charts showing premenstrual syndrome

P = period B = backache H = headache

X = depression, anxiety V = very good day

Jan. Feb. Mar. Apr. May June July Aug. Sept. Oct. Nov. Dec.

1								P	P	PX		PX
2								P	P	PX		
3								P		PX		
4								P		PX		
5								P				
6												
7												
8												
9												
10												
11												
12				B								X
13				B								X
14				PB								X
15		B		PB								X
16		PB		P								X
17		PB	B	P								
18		PH	PB	P								
19		PH	PB									
20	P	PH	PH							X		
21	P		PH							X		
22	P		P							X		
23	P									X		
24	P									X		
25								X	X			PX
26								X	PX			PX
27								PX	P			PX
28								PX	P	PX	PX	
29								PX	P	PX	PX	
30								PX	P	PX	PX	
31												

from *The Menstrual Cycle* by Katharina Dalton

Birth Control & Pregnancy Counselling

Patients seeking facilities for termination of pregnancy may suffer time consuming difficulties. Through Birth Control & Pregnancy Counselling within the private sector, qualified patients can expect to pay no more than £80 within the first trimester (12 weeks)-with a minimum of 24 hour in-patient care.

Discuss the matter with your family doctor, or telephone:

01-629 5428 / 01-491 2915



REALITY AS IT IS?



illustrations by Ann Powell, from *Mandy and the Flying Map*

For the past month, I have been reading children's books until my eyeballs sanded up, trying to find some that showed girls in a positive way. I've also talked to other people who have been doing the same thing, read the reports they wrote and separately we concluded that the results were pessimistic beyond our wildest imaginings. There are very few books which do not show women occupying a rigid and constricting place in society. The fun and games, not to mention the action and responsibility, belong to the men. This is not to say that there are no good books for girls to read. There are just not many, and those that there are can be difficult to find when confronted with a library or a bookstore.

The following list had been compiled with the help of interested librarians, mothers, publishers of children's books, and last but not least, as they were my biggest single source, the Leeds Children's book collective. I looked for stories where a girl instigated the action, and had a positive part to play in the development of events. I especially looked for books where the heroine rebels against her feminine role, and found some, for example, *Eddie on the Warpath* by E.C. Spykeman and *The Terrible Temptation* by Honor Arundel. It was impossible to reject books where the action took place within a conventional family - there would have been no list - and I have had to make what I hope is a distinction between conventional and stereotyped, conventional being a fair enough representation of how a lot of people live and stereotyped being a debased version of most people's reality, not allowing for the flexibility and growth allowed by the former. For example, the books of Laura Ingalls Wilder are traditionally based, but allow a girl such old fashioned virtues as resourcefulness and independence of mind. Helen Cresswell's books are all about families, but, as in the *Piemakers*, father is the vague impractical one and mother is necessary to make sure things are done properly. There is no difference in the roles the boy and the girl play. Marriage,

at the end of a book is usually a cop out, but some books show clearly that the girl will not accept a passive, living-through-a-man role. Joan Tate has a nice moral tale called *Sam and Nie* about the dangers of not being your own person in marriage.

Zeralda's Ogre by Tomi Ungerer has engendered a lot of debate about it's suitability for girl's. Zeralda tames an ogre who has been terrorising the countryside with his appetite for small children, by cooking him lovely meals. Purists dislike the book because it shows a female cooking, but this, I think, takes a too tight lipped approach to the subject. Zeralda's cooking is a passion and an art, and does not diminish women. She is not intimidated by the ogre who makes everybody else in the country run away and hide, and she finally tames all his friends as well. Thanks to Zeralda, life in the countryside returns to normal. The book is not about female cooking, but female confronting ogres with the arts at her disposal. Eventually she marries the domesticated ogre "and, so it would seem, lived happily ever after," but Ungerer shows that appearances can be deceptive. The final picture shows the couple surrounded by Children, but the baby is being

eyed up by his elder brother who hides a knife and fork behind his back.

Picture Books

Small children need the assurance of a family situation in the books they read. So runs conventional wisdom about the small child's needs. Picture books abound with mummies in the kitchen, doing the shopping and running the house. Fathers appear at the front door, clutching possessions in the form of newspaper and briefcase. Books which are not based in the home are not much better. In a sample of 200, Deidre Brennan *Shrew*, *Children's book issue*, counted 46 with girls as the main character. Rosie (*Rosie's Walk*) is too stupid to know she had an adventure. *The Cow who Fell into the Canal* is fat, lazy and ignorant and *Petunia* is a foolish goose. There are no Wild Things for girls. One cheerful exception is *Busy Wheels*, where women can be found driving buses, trucks, road rollers, tractors, dumper lorries, cattle trucks and concrete mixers. Commuter trains bring mothers as well as fathers home from the city and little girls are as naughty as little boys. It is true there are more men around than women, but under the circumstances, this can pass. It is a happy book and I'm sure the fact that there are women in the driving seats will not deter people from buying it. Other exceptional books are *Meal One* by Ivor Cutler, and *The Man Whose Mother Was a Pirate* by Margeret Mahy. In both cases the real raver is mum. *Mandy and The Flying Map* by Beverley Allinson shows what children's books could be. There's a girl who likes and understands a technical object not conventionally associated with girls. It also illustrates very well what a map is as it flies Mandy all over the town. A map was an inspired choice, as it's something which people fantasize around. Mandy is a child whose imagination soars with maps. The illustrations of Mandy flying cheekily along past shop counters and breaking out of clouds singing, are really lovely. The book really turned me on, and my three year old daughter who asks for it at every reading session, and a nine year old nephew.



illustrations by Tomi Ungerer, from *Zeralda's Ogre*

Novels

Among the novels for older children and young people there were quite a few I enjoyed reading, but I had some reservations about the young people's novels. I cannot imagine many of them being read by both girls and boys. Perhaps by this time adolescents have grown so far into their sex roles that their particular problems must be treated separately. The heroines I read about were also very special. Five were budding novelists on their way to University, one had discussions about modern Scottish poetry with her father, another discussed Communism with her father, and several listened to Dvorak, Bartok, Shostakovich when life became tense. They were all extremely poised and self aware and above all there was a self-congratulatory sense of "This is me as a young girl". An author who avoids all these traps is Paul Zindel, an American writer who writes the best books for young people I have yet come across. His kids are not poised, events get out of control in frightening ways because they haven't the maturity to follow their actions through. Narrative is written alternatively from the points of view of the girls and boys involved. Above all he attempts to get inside the skin of the kids he is writing about. There is no feeling of himself in his books. Another book in which the people involved tell their own story and avoid adult intrusion is *The Sit in Game*, by Doris Dahlin, a Swedish Student.

Changes

There are signs that things are changing. The Children's Book Circle (commercial publishers of children's books, and nearly all women) met in April to hear some of the conclusions of a woman's group in London studying children's books. The meeting attracted a record turnout, and though there was a little barracking, most people seemed receptive to the ideas put forward.

Of the publishers I approached, Faber and Faber, Hamish Hamilton, Bodley Head, Collins and Macmillan replied, sending books or lists of books which in their opinion were OK by girls. None of them could recommend very many however, and replies varied from "This will show you . . ." to "I am aware of the problem," and "Good luck".

C. Margaret Clark from the Bodley Head has just returned from America, where she says, the problem receives much more public attention. There is even a Federally produced pamphlet, *Guidelines for improving the image of women in textbooks*. The pamphlet illustrates the sexist approach very clearly, and also suggests ways of redressing the balance, "Galileo was the handsome scientist who invented the telescope". Women's groups in the U.S.A. and Canada are producing books for children from a feminist perspective, which are at the same time imaginative and appealing to children. (*Mandy's Map*)

The women's group studying children's books is in a period of flux at the moment. They hope to increase contact with the publishers, gain publicity in the press, and ultimately, to write books. Policy will be worked out at the next meeting. They are open to new members. (Address from Spare Rib).

The Leeds Children's Book Collective produces a list two or three times a year of acceptable books. They rely on reviews that readers have sent in and would like to hear

from anyone who has a book to recommend, especially kids.

Lastly. People are always asking, well what exactly do you want. Not very much really. A book where father cooks supper while mother waves goodbye as she goes out of the door. Mother with a newspaper, typewriter, book, mother hosing down her car. More books about girls absorbed in interesting activities that they initiate themselves, and what I would really like is a book about a girl confronting her own development into a woman in terms of an awareness of the Women's movement. Everybody knows that it is here, but I haven't yet seen it admitted in books for young people. And they call it representing reality as it is. □

Leeds Children's Book Collective
C/O 71 St Anne's Lane, Leeds 4.

London Study Group
(C/o Spare Rib, 9 Newburgh St, W1A 4XS)

Guidelines for improving the image of Women in Textbooks

Scott Foreman and Co, 19
Glenview, Illinois, (avail
Woodhouse Lane, Leeds 2

This list is not comprehensive. It's divided roughly into under 12 and over 12, but it's difficult to be precise about age, as what children read varies so much.

Under 12

Anna's Circus, Helen Brub, Blackie.
Veronica's Smile, Roger Duvoisin, Bodley Head.
Bed-time for Frances, Russell Hoban, Faber.
The Tales of Olga da Polga, Michael Bond, Puffin.
Scrap and the Pirates, Astrid Lindren.
Pussy Nell Bruna Books, Methuen
Miffy
Busy Wheels, Peter Lippman, Collins Picture Lions.
The Tiger who came to tea, Judith Kerr, Collins Picture Lions.
Goodnight Veronica Denise and Alain Trez, Faber.
Circus in the Jungle
Shetland Peg, Joanna Stubbs, Faber.
Katy and the Big Show Virginia Lee Burton. Faber.
The Little House
The Witch in the Cherry Tree, Margaret Mahy, Dent.
The Sign on Rosie's Door, Maurice Sendak, Puffin.
Lotta, Astrid Linden, Puffin.
The Shy Pony, Margaret Heymans, Longman Young.
Hello Irma, Dietlind Blech, Longman Young.
Quiet on account of the Dinosaur, Jane Thayer, Worlds Work Children's Books.
Zeralda's Ogre, Toni Ungerer, Bodley Head.
The Tele Trips of Alala, Guy Monreal, Harlin Quist inc.
Miss Bianca, Margery Sharp, Heinemann.
A Chief's Daughter, Rosemary Sutcliffe, Hamish Hamilton.
Meal One, Ivor Cutler, Heinemann.

Theodore the mouse who wanted to own a frying pan, Papas, Oxford.

The man whose mother was a pirate, Margaret Mahy, Dent.

Pippi Longstocking Books, Astrid Linden, Oxford.

The Piemakers

The Bongleweed

Up the Pier

Helen Cresswell, Faber.

The Signposters

Mandy's Map, Beverley Allinson, Canadian Women's Educational Press available from Books, 84 Woodhouse Lane, Leeds 2.

Puss and Cat, Catherine Storr, Faber.

Clever Polly and the Stupid Wolf, Catherine Storr, Puffin.

Lizzie Dripping, Helen Cresswell, BBC.

Melanie Brown goes to school

Melanie Brown climbs a tree Pamela Oldfield, Faber.

The Bus Girls

Jessica on her own Mary K Harris, Faber.

The Catchpole Story, Catherine Storr, Faber.

The Case of the Scaredy Cats, Crosby Bonsall, Worlds Work.

Special Delivery, Gillian Baxter, Methuen.

Ginger Pye, Eleanor Estes, Bodley Head.

Ellen Grae and Lady Ellen Grae, Vera and Bill Cleaver, Hamish Hamilton.

Path-through-the-woods

Charlottes Web, E.B. White, Puffin.



Molly Parkin

continued from p. 9

neurotic and promiscuous, isn't she?

I didn't discuss the other men with each of them though I'm sure they were aware the others existed. Each was a separate relationship in itself. It made a difference that I was financially independent. In that way, the woman in the book is different. She's dependent on her alimony.

"... as I was writing out the cheque I saw the grocer's boy staring at my nipples. He was very young, he couldn't have seen many. I don't know who was more embarrassed."

I put that in because I thought it was such a contradiction. That is how it is. She was taken unawares, she wasn't in command of that, so she gets embarrassed. The opposite of when you dress up deliberately. That same male journalist said what he liked was the warmth of the woman, the mummy-ish quality of her. He found the enema part of the buggery, the preparation (which I thought was very nice and considerate and some homosexuals have agreed), the father (which was funny, it had come full circle) and the part about the menstruation, offensive.

And of course men don't like menstruation, do they. It's something we're lumped with. God, I certainly don't enjoy menstruation. You are brought up to be ashamed of it and hide it and feel apologetic. I've tried to discuss it with my daughters, but they don't care to discuss it, funnily enough, not as I would wish to - bring it out into the open. One's still waiting for it and with the other it was a running joke, she didn't get it til she was 15.

I feel they get a lot of pressure and influence from outside which affects them. My youngest daughter is at a local school. They tell her I'm a tart and all. It's appalling. This is working class parents and children, an incredible conversatism. It isn't just in the middle classes but it comes from the middle classes. And among 12-year-olds.

I have studied wit, Jo Orton, the author of *Loot*, who was influenced by Ronald Firbank. I've studied Evelyn Waugh, who's bloody good. I mean, he's a pig, isn't he and I don't like that obviously but I've studied his writing. Women are always accused of not having a sense of humour and I meant to change that.

There's Dorothy Parker, but her writing doesn't stand up as much as stories of her life. I found it very hard to find witty women writers. Muriel Spark is a very good writer. It made me think why haven't there been witty women writers, and I think it's because women are not meant to be debunkers are they.

That's my wish in life, to be an irreverent, anarchic debunker, and that's not thought to be feminine, is it. People say I have used what sex appeal I have to push that very hard and there I'm on a good wicket.

I wish I was able to write much blacker humour. I'm very drawn to terrorising as well. The next novel is going to be about a very sadistic woman, who terrorises men as it were, and doesn't necessarily have intercourse in the whole book. I'm very drawn to sadism in women.

I am competitive. Maybe, it's an accusation that could be levelled against me, that I have become more like a man, if you describe it like that, external relations between people. It's the lack in myself, you see. It's true that I may have battled and blockbusted my way through in a competitive way to escape two things, poverty and lack of opportunity, which is the lot of an uneducated woman.

In that way, my political feelings haven't been tied in to any group and I think Women's Liberation now is a very good thing, the collective way of working. And I feel the lack in myself of not belonging to that and doing more in that sense, is it too late for me, you know what I mean.

My views are becoming more feminist, certainly more than they were five years ago, that's for sure. So that when people have said to me, 'Oh, well, you're a liberated woman, it's alright for you', well, it is, but that's because I've done it in a purely selfish way and they say, 'Well, you're helping the cause', but that isn't enough. And I'm aware that isn't enough. I think that you feel uneasy in yourself, you're bound to. □

Love: All by Molly Parkin. Published by Blond & Briggs, £2.75

The Cuckoo Tree, Joan Aiken, Cape.
The Happy Planet, Joan Clarke, Cape.
The Wind on the Moon, Eric Linklater, Puffin.
Night birds of Nantucket, Joan Aiken, Cape.
The Witch of the Blackbird Pond, E.G. Speere, Puffin.
The Mixed Up Files of Mrs Basil Frankweiler, E.L. Konisburg, Puffin.
Edie on the Warpath, E.C. Spykeman, Macmillan
Time of Trial, Hester Burton, Oxford.
The Runaway Summer, Nina Bawden, and others by the same author, Gollancz.
The Ready-made Family, Antonia Forest, Faber.
The Tree of Liberty, Iona Macgregor, Faber.
Jonathon, Margaret Lovett, Faber.
Elizabeth's Tower, A.C. Stewart, Faber.
Wrong Gear, Margaret Storey, Faber.
The Nextdoors, Joan Tate, Heinemann.
Lucy, Joan Tate, Heinemann.
Sam and Me, Joan Tate, Macmillan.

Over 12

Flambards in Summer, K.M. Peyton, Oxford.
The Sit-in Game, Doris Dahlin, Bodley Head.
A Long Way from Verona, Jane Gardam, Hamish Hamilton.
Miss Rivers and Miss Bridges, Geraldine Symons, Macmillan.
The Young Unicorns, Madeline Engle, Gollancz.
Flat Busted, Crest Press, available from Rising Free, 197 Kings Cross Rd, WC1.
The Pigman
My Darling, My Hamburger Paul Zindel, Bodley Head.
Blowfish live in the Sea, Paula Fox, Macmillan.
A Terrible Temptation
A Family Failing Honor Arundel, Hamish Hamilton.
Blanket World
Into Exile, Joan Lingard, Hamish Hamilton.
Ferndale Fires, Chris Searle, Centreprise, 66a Dalston Lane, London E8.
The Whys and Wherefores of Litabelle Lee, Vera and Bill Cleaver, Hamish Hamilton.
Julie and the Wolves, Jean Craighead George, Hamish Hamilton.
A Hundred Million Francs, Paul Berna, Bodley Head.
Here I Stay, Elizabeth Coatsworth, Hamish Hamilton.
A Sound of Chariots, Mollie Hunter, Hamish Hamilton.

Catherine Storr Books for Children

Thursday

'The ambiguities of adolescent feelings... are explored in this book with unusual depth and certainty.' - *School Librarian*. £1.80

Marianne Dreams

'Based on an idea at once so simple and so compelling that you wonder why it has never been used before.' - *The Times Literary Supplement*. Illustrated by Marjorie-Ann Watts. £1.50

Puss and Cat

'Analytically concerned with one of the many difficult aspects of being human and young: here, the search for one's self.' - *The Times Literary Supplement*. Illustrated by Carolyn Dinan. £1.10

The Catchpole Story

'A first-class thriller. Her plot is a jewel robbery, and she makes it come alive.' - *The Times Literary Supplement*. £1.25

Faber & Faber

Sheila Rowbotham examines the first programme of the BBC series 'Shoulder to Shoulder' and fills in the missing grass roots.

'Great individuals' are always easier to contain than a political and social movement.

The first of the six episodes of *Shoulder to Shoulder* began by situating the Pankhurst family's role in Manchester radical politics in the 1890's. Dr Richard Pankhurst, who had campaigned since the 1870's for women's suffrage is portrayed as a self-sacrificing socialist idealist, speaking at rainy corners to empty streets, losing the election to the Tories with a gentlemanly, decent handshake. The family is always public, an exposure which perhaps prepared the little girls for their unusual future. When Sylvia cries after the lost election, her mother tells her not to disgrace the family. Christabel doesn't cry. She smiles firmly. They were both brought up to serve in the world outside. Their father did not expect that either of them would live in the interior, domestic sphere allotted to women.

The assumptions about the role of women in the Pankhurst family were exceptionally radical and Emmeline was an exceptionally formidable mother. After being harassed by a crowd of roughs while driving her horse and trap her response was not fear but rage that these 'ignorant fools' and 'drunken oafs' could vote while she could not. The first episode brings out the closeness of the relationship between Christabel and Emmeline. The other children, Sylvia, Harry and Adela never really counted. Christabel is beautiful. Sylvia felt like a toad. Christabel says perhaps a prince will kiss Sylvia and she'll become a princess. Sylvia looks doubtful.

Sylvia was at home when her father died. Christabel was away with her mother learning how to dress on the continent. Before his death, her father's love had rescued Sylvia and compensated for the way her mother took her for granted. When he goes she is left quite alone except for the little boy Harry, playing truant because he was hit at school for saying the Dutch in South Africa had as much right to the colony as the British. Within the family, though her feelings are always subordinate to her mother's grief, Sylvia serves and attends.

The practical difficulties of middle class women earning enough without a man are touched on in the programme. The difficulties of their servant who comes down in the world with them and whose husband Tom had to go out labouring when the Pankhurst fortunes declined are also like those of many working class women. She becomes pregnant late in life - Tom had thought her past it. She is resigned to facing pregnancy alone, Characteristically, Emmeline and Christabel go off to a meeting while she is in labour. Sylvia remains at home.

Sylvia is a socialist and decorates her father's memorial hall. Christabel is bored by politics until she meets the



feminists Eva Gore Booth and Mrs Roper and finds she can speak in the open air, 'This world is ruled by men for men and we're going to change it.' At the Memorial Meeting for her father she confronts Philip Snowden, a member of the Independent Labour Party. He says he is not prepared to split the labour movement on the question of women's suffrage. He believes in adult suffrage, a wider measure which would include men without the vote, soldiers and servants. This sounded democratic but was a way of stalling the women - 'jam tomorrow' Christabel calls it. Snowden is portrayed as oily and self-satisfied but an unabashed Christabel tells him that three generations of women had pleaded for the vote and nothing was ever done. For her part she intended to get it. The attitude of men like Snowden makes Christabel's and Emmeline's determination later to go it alone comprehensible.

Later episodes centre on Annie Kenney, the mill girl protegee who did a lot of organising for the suffrage and on Lady Constance Lytton who dressed up as a working class woman on a demonstration to avoid privileged treatment in jail. She was force fed and because of a weak heart, semi-invalided for the rest of her life. The last three episodes are about the adoption of militant tactics for the vote and Sylvia's expulsion from the Women's Social and Political Union by Christabel. Emmeline and Christabel saw influencing people at the top as important. Sylvia was determined to build up support among working women at the bottom of the social scale.

The trouble with Emmeline and Christabel was that their whole concept of politics and organising was from the top down. They also mistook making a noise from really moving the consciousness of the mass of women. Sylvia was different. She was a socialist and the women in the East London Federation which she formed supported the Russian Revolution, had mud thrown at them in Victoria Park, tried to organise a rent strike for the vote, demanded equal pay, chalked 'Votes for Women' on pavements, ran a clo-

thing stall in a Poplar market, thought of raiding shops in protest against rising food prices and attempted to start a squatting movement of the people in the workhouses made homeless by the war. But there are hints of the Pankhursts even in Sylvia. Though loved by many of the women with whom she worked she remained very external to the women in the East End. The 'Mothers Arms', the crèche the Federation ran, were both caught awkwardly between radical social work and community action. In her conflict with Lenin in 1920 when the Communist Party was being formed she echoed Emmeline's phrase when the W.S.P.U. was created. Emmeline said they did not have power but they could 'make trouble'. Sylvia said the left communists were making more noise than anything else. Trouble and noise are a good idea but you need to make organizational holds that will sustain you when the people you oppose start making trouble back. Late in life a woman, who was employed by her, found her authoritarian and remote.

The copy date of Spare Rib means a detailed discussion of more than the first episode is not possible - the plot is outlined though in the BBC's illustrated guide. The first episode after a slow start is absorbing and moving. I think it will make a lot of women feel both inspired and strengthened by connecting to the struggle for the vote as part of the history of feminism. It is, too, a relief to see women's actions treated seriously rather than as a titillating joke. It brings out an incipient conflict between the two sisters which was to mark the rest of their lives. Despite a male dominated labour and socialist movement Sylvia resolved to take her feminism into the socialist movement. I think her feminism was first narrowed and finally overwhelmed. Christabel, on the other hand, believed the women's struggle was quite separate from labour and socialism. But this kind of feminism became isolated in the purity of its fervour. It found new allies in 1914 when the Government paid the expenses for their patriotic demonstrations.

However, the title *Shoulder to*

Shoulder is misleading. The outline follows a familiar pattern established by the major histories. It concentrates on the Pankhursts and the big names. It is based in Manchester and London highlighting the well-known dramatic incidents. The programme is concerned with the constitutional question of the vote and much less with a wider feminist consciousness. It does not appear from the outline that there were other organisations campaigning for the suffrage or that the movement was not limited to London. In fact there were the constitutionalists, the suffragists and the Women's Freedom League. The East London Federation became the Women's, later the Worker's Suffrage Federation and by 1917 had several branches in London; St Pancras, Leyton, Barking, Willesden, Dalston as well as in Durham, Southampton, Leeds, Newcastle, Portsmouth, Sheffield, Leicester, Bradford and Doncaster. At the time too, women who fought for the vote were not uncritical of the autocratic structure of the W.S.P.U. and of the personal ruthlessness of Christabel and Emmeline. The Women's Freedom League struggled unsuccessfully against the personality cult of Mrs Despard. They did not accept control from on top without question.

The approach of concentrating on the Pankhursts as individuals misses this so the programme can not really show women *Shoulder to Shoulder*. There is little hint in the outline in the illustrated guide of the kind of women who were the local rank and file, of their relations to other radical groups, the continuity or discontinuity of their commitment, or of the particular problems they faced as women organising - especially working class women. Nor can the struggle be seen growing out of the more general and far reaching feminist consciousness which was already questioning not just exclusion from parliament, but demanding equal pay - and in the case of the bus conductresses winning it in 1918 - and thinking about free and communal ways of educating and rearing children, and even of birth control and sexuality.

These apparent absences isolate the Pankhursts as individual fighters which, although the series is historical, curiously isolates them from the social context in which they fought. I think this weakens the implications of their story. 'Great individuals' are always more easy to contain than a political and social movement.

Producer: Verity Lambert

Directors: Waris Hussein, Moira Armstrong

Script Editor: Midge MacKenzie

Co-deviser: Georgia Brown

Authors: Ken Taylor, Alan Plater,

Douglas Livingstone, Hugh Whitmore.

NEWS

The teacher shortage in the East End became acute before Christmas. It had been developing over the last few years with the Tory cuts in education spending and specifically in teacher training places.

The shortage isn't confined only to the East End though: throughout London, secondary schools are operating part-time, there's a rapid turnover of staff, teachers are leaving London because of the high cost of living. At the moment London teachers get a cost of living allowance of only £118 and on April 29th they demonstrated for at least a £350 increase. The Pay Board is expected to report on June 30th on the teachers' claim. Meanwhile local groups, like the East London Schools Crisis Action Group, have begun to agitate.

EAST END SCHOOLS ACTION

Margaret Selby, a member of the Action Group, is a nursery assistant in a primary school. She works under a teacher who left college in July and told her that "there's still this attitude in the colleges, where the East End is one of the last resort places to come to. The student teachers that come out tops get the cream of all the places in the outer boroughs and outside London. The primary school I'm at, we have a very cunning headmaster. Of the six teachers on the staff, four are East Enders. He's gone out of his way to make sure he's got local people. The only people you'll get to stay here are East Enders."

Housing also is a problem for teachers in Tower Hamlets. "The borough must accept their part of the responsibility for education by providing houses", Margaret said. "You'd only want perhaps 1% of housing put up each year to be allocated to teachers." Teachers are squatting because they can't afford rent, let alone a mortgage. "If Lewisham, Newham and Waltham Forest can give a certain amount of accommodation to their teachers, why can't Tower Hamlets?", said Laureen Howes, a school meals worker.

Mary Mordecai, from Stepney, said that her daughter had four out of five lessons in one day taken by a student. "It's not just wrong for the children, it's wrong for the students as well, because they're not

getting the tutoring they need", Margaret said. Some Tower Hamlets school kids are only doing three days a week out of five, they're missing 16 lessons. The domestic science wing at Robert Montefiore has never been used for lack of a teacher.

"If we was to keep our children off the school", Laureen said,

They'd be the first to come after you." The women said that rates in Tower Hamlets were very high anyway. Margaret contrasted the £2.30 p.w. she pays in rates for a two-bedroomed flat there with the £1.70 p.w. on her parents' semi-detached house in Redbridge, Essex.

"Make no mistake", Laureen



Teachers demonstrating in April for the £400 London weighting allowance.

"then we'd get summonsed, we'd have to appear in court. Yet they're not going to appear in court because they're sending our children home. Make no mistake, you're still paying rates, you're paying for their education. Before long we'll be buying their books as well. Could you imagine what would happen if we stopped paying rates?

went on. "We are paying for it, like the working class always does. You're not having teacher shortage in the private schools or the boarding schools, so why are you having shortage in the state education schools?"

The start of the campaign
Jo Lineham, a teacher at Morpeth

comprehensive, said that parent representatives on the PTA had agitated at the beginning of this year for an increase in supply teachers when the Divisional Officer for Tower Hamlets - who has a legal obligation to provide full time education for every child in his area - said there were none available. John Taylor, a craft teacher at Robert Montefiore on £21 take-home weekly pay, said that NUT membership at the school had trebled to 18 in the last year as teachers began to realise the extent of the crisis. Since last September 12 teachers out of a full complement of 43 have left Montefiore. "There's lots of experienced heads of department on £3000 plus", Jo said. "Then there's a great gap in the middle made up of teachers who are leaving London because they can't afford to get housing in the East End, and then this vast number of young, new teachers."

So at the beginning of January teachers called a meeting in Dame Colet House, a community centre in Stepney, to tell all the parents why their children were being sent home. More than 200 people were at the meeting. "The parents did get quite angry", Laureen said. "We were shown facts and figures and we were told just what was happening. We decided that the only way we could make a stand was to help the teachers. So we formed this action group."

"At the second meeting we decided we'd picket - is that the right word? - the Education Office. A delegation went in at the end of January - three parents and one

teacher. We had pamphleted the previous week, to let other parents in the borough know. The Divisional Officer told us point blank that there was no supply teachers, there was nothing he could do", Laureen went on.

Margaret and Laureen went on Radio London "as two East End mothers. As long as one in ten heard, as long as they're mums with children, or dads - that's what we were aiming at. I didn't know what we sounded like, because we were so nervous", Laureen said. "We thought at first 11 minutes would be very hard to fill in, but there wasn't enough time", Margaret continued.

The Action Group produced 6,000 leaflets aimed at the parents of 10-11 year olds who will be leaving primary school this July. "Instead of being shown a beautiful gymnasium, we want the parents to ask the head 'have you got a specialised teacher so my child is going to be able to use this gymnasium?'", Laureen said. When Mary took the leaflet around estates, "I had about 50 parents who didn't know at all what the situation was, didn't know what questions to ask the head. They found the leaflet very very helpful."

The group decided to approach

not, after four weeks when people start dropping off. We knew that from the rents - it was out estate that fought the rents."

Jo felt that picketing schools gave publicity but didn't solve the problem. "You need a mass movement in the East End, where people withdraw their labour, and fight in economic terms - Dads and Mums. That's the only way I see something going. Writing to MPs seems a waste of time, apart from embarrassing them."

There was a problem too with Labour politicians which was their complacency. "Everybody knows Labour will always be in this borough", Mary said. But she felt that Peter Shore couldn't be complacent for very long "if he doesn't go along with us and try and help us."

"I'm sure I read somewhere Reg Prentice saying 'If you've got a grievance, keep nagging me. Be like a woman and nag,'" said Gloria Sullivan, a mother and solicitor's secretary. **"And as all women know, you don't get no results from nagging,"** she added.

Men, women and the action group

A teacher shortage immediately affects women's everyday lives,

part-time in a chemist and is home from work by the time her daughter is sent home at 3pm - but it's still the women who have to adapt their working hours if necessary and spend the extra time with their children after school, maybe helping and encouraging them to try and keep up with their school work.

The schools campaign has thus meant a particular involvement of women. "Mothers in our present system happen to be directly affected when kids get sent home from school", Jo said. "It starts at the primary school, mothers collecting children. Dads when they're out of work are at the pub."

The group meets every Tuesday evening. "You've got to realise that I'm lucky", Margaret said, "because I've got two older girls to look after the little ones, and we can both manage to get out for an hour or so for the meeting". But Mary knew "literally hundreds of mothers who'd come along" if there was a creche at the meetings. The women said it was rare for men to babysit so that their wives could come along. They thought it was partly because of the amount of shift work that men do in the East End - in the docks, the brewery, and the big factories like Tate & Lyle and Fords. "I'd say

of an evening", he continued. "I think it's the one of not wanting to be a cissy, in talking to women. I mean a man can't argue with a woman, anyway. Women aren't logical - I'm not blaming them, it's the system that creates it, over thousands of years."

"Women don't want to be politically active - they want to have their cake and eat it - this is where it gets back to education." Tony said. "If they're affected they will act, and really the only way to stop it is for teachers to send more children home, so that the women can't go to work, and they say 'what's happening here, we ain't going to be able to live, why are you sending my Charlie home?' Then you would even get the husband to react."

But women in the East End have been affected and they are acting. At one of the weekly campaign meetings, in March, two-thirds of the people present were women. It was the women at that meeting who suggested a creche, and a woman who noted that women's participation in any campaign might be affected by the apathy you get when you're on valium or librium. On the question of how to bring pressure to bear on the local authority, Mary said "It depends entirely on the mothers, doesn't it. How much they're prepared to go forward and picket a school."

Going on further

Many interconnecting issues have been raised through the campaign in the East End. What role does education play in society, why do the schools teach the things they do, should people fight for improvement in the schools without challenging the structure and content of schooling now as well. . . .

John: "It's hard to survive, if you come from a working class area and you get a job with Fords, with a degree. You've got to get through the system. If you're going to make any headway in that company you've got to completely reject your background. This is where proper education - political education - comes in. And all of us are involved in that."

Tony: "You've got to get the kids back from college, from university, back into the East End, teaching in the schools. You've got to aim at educating women and girls now, that's where the secret lies. If ever there should be a revolution, it should come from the working class. This is why we should be educating them. And that's why the system doesn't want them educated."

Ann Scott



Stepney Green, East London Festival 1972

other similar organisations like PTAs and a group in Wandsworth who are going into the legal aspects of suing ILEA. Another group, of about 20 parents, has sprung up in Dagenham. One idea is that all the parents should get together and picket the DES and County Hall at the same time. "We've had a hard core of 30 that have been coming to our meetings", Margaret said. "So after that period of time you know whether it's going to work out or

particularly women who are working full time. A lot of women in the East End are doing part-time work as machinists on outwork, clothing workers, or jobs in schools, as cleaners or secretaries. "There's only 12 flats in the block I live in", Margaret said. "And out of 12 there's 4 women who work in schools in one way or another." Some women's work isn't inconvenienced by their children being sent home early - Mary works

50% of the working population of men do shift work", Margaret said.

The male-female thing goes deep in people's minds though. "Some men won't go to the meetings because they think there's a lot of women there and they won't sit with a lot of women . . . you see, both sexes are not emancipated, really", said Tony Banfield, a docker whose son is at Morpeth school. "It's very hard to put your finger on it, why men won't go out

STRIKE-ON STRIKE-ON STRIKE

Lentheric, the cosmetics firm, is part of the British Tobacco Group which made profits of £216 million last year. The women workers at the Lawrence Road factory in Tottenham are paid £18.66 for a 40-hour week, the lowest-paid man is paid £23.60. Both sums are in striking contrast to the enormous profits. The conditions are also very bad, and this is especially true of the Factory in Angel Road,

strike was very timely, for Lentheric expect to sell a great deal at Easter. She thinks that this rise and the rises in October and April are only the first step, for the women in her factory all do different jobs from the men, and parity with the men means parity with the lowest paid men.

The discussion and negotiation about equal pay has been going on for two years now at the British Domestic

among the women: about two dozen women were involved in the first category and as part of their new work, there would be night shifts.

In the next few months workers and management will be meeting every two weeks and at the beginning of April the plant went on strike for just over a week when 1,300 production workers came out expressing dissatisfaction with their position, and making a demand for £10 a week extra and equal pay for the remaining women. This was a demand outside Phase 3, but the strike was called off and an offer of £2.25 within Phase 3 was given by the management. For the men this would mean a rise for a semi-skilled man from £21-57 to £23-82 on July 1st and the women would be made up to £20-60. The women would then get a further rise in November of £1-67 which would bring them up to £22-27 which would still be £1-55 behind the men. Management have made an offer outside Phase 3, which would mean equal pay for the women, but this is just one proposal which will be scrutinized in the next few weeks.

Some 300 shop workers, most of them women, were involved in "the threat of action of a kind which Norfolk shop

workers have not taken for 30 years", Ms Christine Page, the branch secretary of the Union of Shop Distributive and Allied Workers - which has a women membership of over 170,750 - was very pleased to note.

The workers planned to retaliate when Rusts Ltd, which is part of the Kinloch chain of supermarkets, refused to pay the eight week retrospective rise of £2.25 from November 12th 1973, which had been held up by the Pay Board. Rusts hoped to get away with paying the rise from January onwards only.

The men and women threatened to disrupt Easter Saturday sales having made plans to demonstrate outside supermarkets in Sherringham and Cromer. The firm, however, backed down and Ms Page and Mr Ron Mahan were able to negotiate the retrospective pay. The basic pay without the rise starts at £17.70 for a 21-year old, and doesn't rise very much further. Aware of the reticence of Rusts Ltd, they pressed further agreements from them to accept firstly local level negotiations with U.S.D.A.W. and secondly to remain a party to the Multiple Grocery Association Joint Committee which Rusts wanted to withdraw from.

Cathy Haw

Edmonton.

When the workers decided to set out for better pay and better conditions, they had a number of demands which they intended to fight for. One of these was the demand for equal pay.

Men and women came out on Wednesday April 3rd, and by Friday the management had made the offer of £1.75 for the women and refused to give anything to the men on the grounds that they were outside the rulings of the pay code. When Joyce Partridge, a T.G.W.U. shop steward, reported back to the women on Friday, they rejected the offer of £1.75. By Monday management had come round to a new offer of £2.25, which they accepted.

Furthermore, management's position on the idea of phased progress towards equal pay was reversed and they agreed to a further increase in October and equal pay in April of next year. When the men were refused any rise, they supported the demand for equal pay, and the women were successful.

Ms Partridge points out that one of the reasons for their small victory was that the

Appliance plant in Peterborough. Last year a group of women under the leadership of Margaret Robinson, a T.G.W.U. convenor, went to the shop stewards committee and demanded support in their attempt to implement the Equal Pay Act. They said that if they were not given support they would disrupt the assembly lines in the fridge section where they were working. The shop stewards committee decided to support them.

From the point of view of the implementation of equal pay, there are three categories of women at the Peterborough plant: whose jobs are designated "women's work", women who have jobs which men also hold, and lastly (from last year) women who have jobs which previously only men have held. After last year's action, Margaret Robinson and the other women won firstly, complete equal pay in the case of the women who were starting on men's jobs; secondly, two thirds of the differential towards equal pay for the women who had jobs which men also had; lastly, the women who did "women's work" weren't given any money. There's some dissatisfaction with this arrangement

Complete your set of Ribs

Nos. 5-22 (excluding 15 and 17) 25p each. Postage and packing included. N.B. Please send money for back copies to Spare Rib and money for subscriptions to New English Library.

- No. 5 - Family Everafter - Michelene Wandor on the family structure. . .
- No. 6 - What the Revolution has done for women in Cuba . . . Epidurals. . .
- No. 7 - The Liberated Orgasm . . . The Private Hell of Prisoners Wives. . .
- No. 8 - John Bergers unpublished notes for G . . . Abortion, all the facts. . .
- No. 9 - Women in China . . . Spare Parts on laying floor boards and tiles. . .
- No. 10 - Tanya, the only woman who fought with Che Guevara . . . Bisexuality. . .
- No. 11 - Equal Pay, what the Hell's going on? . . . How we rolled the Stones. . .
- No. 12 - Sylvia Plath, unknown short story . . . 'Woman and Madness'. . .
- No. 13 - Why did women become Nazis . . . Do-it-yourself divorce. . .
- No. 14 - Are children loved enough, too little or too much - maternal deprivation reassessed. . .
- No. 16 - Jane Fonda interview . . . Karate . . . Self help therapy. . .
- No. 18 - How the female religion was stamped out . . . Choosing the right analyst . . . sex shops. . .
- No. 19 - 'Down Among The Women' Fay Weldon's novel . . . Vaginal Politics. . .
- No. 20 - List of Women's Centres . . . A Film about women's vaginas . . . Illiteracy - whose problem?
- No. 21 - Post-natal depression . . . Printing at home . . . Masturbation. . .

St. Johns Wood Women

Part 2

Eight women are currently pleading not guilty to charges arising out of an incident on January 13th at the New Inn public house, St. Johns Wood. The women were refused a second round of drinks before closing time without explanation. The publican, Mr Thomas, called the police and the women were variously charged with threatening behaviour, obstruction, assault, actual bodily harm and criminal damage to property.

Two prosecution witnesses gave evidence at the third hearing on April 22nd, at which more than twenty women supporters were in the gallery. The barmaid at the New Inn, Goretti Sheehan, who lives above the pub, said that the women were blocking the entrance to the ladies' toilet and that the publican told her not to serve them, about half an hour before closing time. When asked by the prosecution whether there were signs that the reporter who arrived was known to the women, Ms Sheehan replied, "Yes, they all seemed to speak to him". She testified that when the police told the women to leave, they said they weren't moving unless they were served drinks.

"Two policemen told the reporter to go out. The girls followed on. Two of the girls were left behind", Ms Sheehan continued. "One was on the floor, one standing. One of them threw a table at me. The table missed me and ended up on the counter. Then one girl, who had been on the floor, got hold of a stool, and threw it at Mr Thomas. She didn't let go of it, she hit him with it. It crashed on his head - he put his hand up to save himself." She denied having seen Mr Thomas, before this point, hit any of the women, and testified that his finger was broken.

Under cross-examination by Nina Stanger, Ms Sheehan admitted that nothing had happened up until the time that she was told not to serve the women, that Mr Thomas had

"shouted in a loud voice" to get them to move, and that she knew of no other occasions when the landlord had asked customers to move in a loud voice.

She said that one man had mentioned being unable to use the telephone, to which Ms Stanger suggested, "You merely presumed he didn't use it - a lot of the time you would have had your back to it, with your attention concentrated on other matters."

"Isn't it rather a ridiculous suggestion to make", Ms Stanger continued, "that for three quarters of an hour no-one could use the ladies' toilet?" Ms Sheehan then admitted that people had been able to use both the telephone and the ladies' toilet, and agreed with Ms Stanger's suggestion that "It became clear to you that Mr Thomas was using this as a trumped-up excuse for not serving drinks to these women". Ms Sheehan denied having heard Mr Thomas say to the women, "This is the last Sunday you'll be here", but admitted having heard said, in the presence of the defendants, "These women are squatters from around the corner."

When Ms Sheehan said the women asked for drinks after the arrival of the police, Ms Stanger replied, "That's invented rubbish. No-one would ask for a drink at quarter to three". Ms Sheehan remembered the reporter being pushed out of the doorway by the police, and said the police pushed the women out, but that the two who remained behind, "didn't want to get out".

Ms Sheehan denied having got "the impression that the table was thrown to distract" the landlord, "that he was going to throw something at them", and that she was "just giving evidence to support his story," but she agreed that "he was angry with them for being in his public house".

When Ms Sheehan said that her only work was at the New Inn, Jackie Finkle, conducting her own defence, said "So it's pretty crucial that you keep it, since it gives you a place to live. I realise it's quite difficult for you, as your job is dependant on Mr Thomas. Thank you for answering our questions." Faith McDevitt, also conducting her

own defence, asked Ms Sheehan whether "you know that it's because we're both women, and victims of the same oppression, that we're both in this court today. I couldn't possibly ask you any more questions."

"Do you know what trumped-up means?" asked the prosecution in re-examination. "It means made-up". Ms Sheehan replied.

The second prosecution witness to give evidence that day was Sergeant Robert Lawrence of St Johns Wood police station. He testified that Mr Thomas said to him, in the presence of the defendants, "They have been sitting here for some time now. I've had a few complaints from women who could not get to the toilet. I asked them to move but they didn't". The women said they were being discriminated against because they were women, Lawrence continued. "I said 'If you don't leave of your own accord, we will assist the licensee in ejecting you'." He didn't see any go voluntarily, and said he was "kicked in the groin" by one of the defendants. "She became very violent and bit my left hand. We fell to the floor and I again stood up. I tried to lift her up."

He recalled another defendant "standing on the pavement outside the pub. She ran towards the entrance shaking her fists and I heard her shout 'Bastards'... It was a hysterical high-pitched scream. It was impossible to hear what she was saying."

When the prosecution asked to what extent the police action was responsible for the women's subsequent medical condition, Lawrence replied, "I know that the women on my back who were grabbing me were pulled off by other officers who arrived, so that could have contributed to their bruises." He accepted that the sciatica of one of the defendants was aggravated through being "bruised and shaken by her experience on the 13th".

When Lawrence said, under cross-examination, that he led the defendants out "by the arm, rather than pushing them out by the back", Ms Jenny Styring reminded him that the defendant whose sciatica was exacerbated as a result of the incident "says she was pushed bodily out of the pub, and that it was then her back started hurting... she says that you kicked her foot, having

got very angry that she was finding difficulty in getting her leg into the car". Lawrence denied this allegation.

Under cross-examination by Ms Stanger, Lawrence admitted to having had a private conversation with Mr Thomas on his arrival at the pub, during which Mr Thomas told him *his* view of the events. Lawrence said he had never been to the New Inn before, nor did he know whether PC Hawkins, who arrived with him, was a friend of Mr Thomas'. "You don't know which pubs he frequents, three quarters of a mile from his station?" Ms Stanger asked. "So you weren't going round to assist a friend of yours to throw some people out?", she continued.

When Lawrence admitted that there was a little drink left in the glasses, he accepted that "if people drink in a pub after closing time, the licensee commits an offence", but said "It didn't enter my head that he was committing any offence."

She asked him why "rather than concerning yourself with the women, you concerned yourself with the reporter", who, he had said, "made matters worse". "The women rushed over to him and started hollering at him", Lawrence replied. "It was obvious to me that he had to go out first." He rejected Ms Stanger's suggestion that he was unwilling "to have a witness to an officer misbehaving himself".

She referred to a medical examination at 4.40 pm the same day, at which no evidence was found of his having been kicked in the groin. "Is it not true that a man would be incapacitated by being kicked in the testicles, and that you would have been unable to arrest her? I suggest that you were never kicked by her at any time", Ms Stanger continued.

He admitted that in falling on top of the defendant who, he alleged, kicked him and bit his hand, he might have caused her some injury. "We were both on the ground. I decided it was the best place to stay. When she was on the ground, I at least had some control of her."

"There was no occasion when she was lying on the road on her right side, by which she might have contrived to injure the left side of her head?" Ms Stanger asked. "I didn't see her injure herself specifically at any time", Lawrence stated.

The court was adjourned until June 25th. The last issue of Spare Rib carried a report of the second hearing and of the application for a Contempt of Court hearing against the Daily Express.

Ann Scott

Why did Pat Cummings die?



Photo Angela Phillips

The picket at the inquest on Pat Cummings.

On February 28th 21-year old Pat Cummings choked to death in a locked cell in Holloway Prison. She was in the "Observation Unit" when it happened. On April 24th an inquest 'looked into' the cause of her death.

The case isn't unusual. By chance, by tiny paragraphs in the corners of newspapers, by visitors contacting prisoners' support groups... news of other deaths seeps out.

- In Albany Prison, a man died of a drug overdose; he rang his bell all night and was found dead the next morning.

- In Brixton, a man died of 'natural causes': ten prisoners signed a statement saying that they heard him being beaten up in his cell. Yet the coroner refused to have this as evidence or even investigate it.

The Holloway Action Group wants to break down the secrecy which hides the brutality of prison. The secrecy that makes prisoners impotent to complain about anything - let alone fight to change their conditions. Prisons are under the control of the Home Office and much of their activities are covered by the Official Secrets Act. Prison hospitals are not under the National Health Service. Work conditions are not covered by the Factories Act.

We organised a picket for the inquest, contacted the media for

maximum publicity and got the support of other women's and prisoners' groups.

The main points that emerged at the inquest were:

1) Pat was given a lit cigarette at 7.25 pm. Screws maintain that at 7.55 pm the emergency light went on and that's the first they knew of any trouble. Sandra Ellerby, a prisoner who was in the cell opposite, said that almost immediately - "perhaps seconds" - after being given the cigarette Pat shouted out that she was burning. Sandra rang her bell, shouted and banged on the door with her shoe. The prisoner in the opposite cell and other prisoners on the Observation Unit heard and did the same. It was, Sandra thought, at least half an hour before anyone came.

Although this was a massive contradiction in evidence, the coroner, rather than ask for the other prisoners Sandra mentioned to be called so that her evidence could be fully investigated, glossed over it by telling the jury that minutes could seem much longer when you're locked up.

In all 23 witnesses were called - only one was a prisoner.

2) The police forensic evidence showed little determined effort to find the cause of the fire. It's still not clear how inflammable the mattresses are - i.e. how much of a death trap Holloway cells are.

Neither the prison nor the court

informed the parents of their right to be represented and it was only because we contacted them that they knew that they could have a lawyer. The evidence of a lawyer and a picket meant that it wasn't quite so easy to sweep it all under the carpet.

At the picket a woman came along who'd been in Holloway when a similar "accident" occurred five years ago - a woman died from a fire in her cell at night although they'd all been ringing their bells for hours. What is surprising is that this doesn't happen every week. There are usually a couple of fires a week, and also women slashing their wrists, swallowing safety pins etc. Virtually all long term women prisoners are on some kind of sedative.

When you're in Holloway you always hear stories of night time crises (like miscarriages) and no-

one coming till morning. There's the ever-present fear in all prisoners that something disastrous could happen when they're locked up alone at night. This is continually reinforced by women ringing the bells at night and no-one coming.

It can hardly be a coincidence that one week after Pat Cummings' death, the papers reported that another girl in the Observation Unit would be charged with arson for setting fire to her own cell.

Why are the women in Holloway so desperate? Their self-destructiveness can't just be dismissed as "disturbed behaviour", it is a desperate reaction to desperate conditions. Is the prison's only response to be more punitive?

Written by some women
from the
Holloway Action Group

The Polytechnic of North London

B.Sc Honours Sociology

B.Sc. Honours Sociology: A three years full time Course.

Entrance Requirements: G.C.E. 'A' level passes in 2 appropriate subjects with three other subjects at 'O' level or equivalent. There is also provision for a limited number of mature students who may not possess these qualifications.

Arrangement of Course

This degree is theoretically orientated. Its examination system departs from traditional methods, enabling the student to follow the course in a manner suited to the subject but without some of the restraints of the traditional examination system.

Course Structure

Sociological Analysis of Industrialized Societies and Underdeveloped Societies: Sociological Theory: A Research Project: Ethics and Society: Economics: Social Psychology: Philosophy of the Social Sciences and two Options selected from the following: Sociology of deviance, education, literature, medicine, minority group relations, politics, welfare and work. Applicants should request forms from the Admissions Officer, The Polytechnic of North London, Holloway Road, London N7 8DB.

The Lane Abortion Report — a feminist view

As long as women do not have the right to choose when, and if, they are to have children, the supporters of the Women's Abortion and Contraception Campaign will not be satisfied. It is fundamental to our liberation that women, not doctors, should control their own fertility.

The Lane Commission

The Lane Commission was set up by the Government to look into the working of the 1967 Abortion Act and it has recently reported its findings. During the years that the Commission has been working, the anti-abortionists (the Society for the Protection of the Unborn Child, and the Right-to-Life Groups) have been campaigning hard both inside and outside of Parliament to have the Act repealed or at least reformed restrictively. In spite of this, the Commission does not want to see any restrictions on the working of the Abortion Act because to do so would be "to increase the sum of human suffering and ill-health, and probably drive more women to seek the squalid and dangerous help of the backstreet abortionist".

Backstreet abortion

Surprising then, that the Report says that backstreet abortion will always be with us because where there is a backstreet abortionist the illegal operation can be obtained more speedily and conveniently (even though more dangerously) without the formalities of the NHS or the expense of the private sector. Yet they reject abortion on demand or request, although this is the obvious answer to backstreet abortion. While they say that every woman requesting abortion should have her wishes carefully considered, they still leave the decision in the hands of the doctor. Our Campaign says that women are no more likely to make mistakes than are doctors, and that given that there are no medical reasons why an abortion should not be performed, we are in the best position to judge for ourselves what we want.

Pregnancy testing

There are good recommendations, but there are also bad ones in the Report, and the authorities

may be selective in carrying them out. For instance, it is suggested that pregnancy testing agencies might be considered for licensing. In many cities Women's Liberation and WACC groups are doing pregnancy testing the way we want it done: with easy access, immediate results, and either free or for the cost of the test alone. The tests are done by women who understand and are sympathetic to the feelings and needs of the women using the services, and WACC activists are cynical about the ability of the



Counter-demonstrators at a rally organised at the end of April by the Society for the Protection of the Unborn Child.

NHS, as it is presently structured, to provide a similar service.

Abortion Referral

We are against women being exploited because of their need for abortions, but unless NHS facilities are vastly improved in quantity, quality and most of all accessibility, any restrictions in the private sector will cut down the number of abortions performed. The Abortion Law Reform Association recently published figures showing that in 1969 62% of all abortions were NHS, whereas in 1972 only 36% of all abortions were NHS. Many of us have bitter experiences of moralising, punitive attitudes taken by NHS gynaecologists (when we finally get to them) who are prejudiced against women, especially women without money. These same gynaecologists are very different when faced by a woman who has paid their receptionist a large sum of money in cash. Women are turning to the private sector because their experience of trying to get NHS abortions is so bad, and the solution is to build up the public sector first, so that the necessity for the private clinics and referral agencies will disappear.

Uterine Evacuation

Uterine Evacuation is the procedure by which the contents of the womb are sucked out before it is possible to tell if a woman is pregnant. The Commission have come down heavily against it, mainly on the ground of the long and short term effects on the woman's health i.e. risk of infection, possible damage to the lining of the womb etc. They are recommending an amendment to the Abortion Act that "references to termination of pregnancy include acts done with intent to terminate a pregnancy if such exists" in order to ensure that uterine evacuation can only be done under the terms of the Abortion Act.

Where we agree

Those are some of the areas which WACC supporters will need to take a close look at. There are sections, however, with which we can unreservedly agree. When we gave in our evidence to the Lane Commission, we said that emotional dis-

tress was caused by late abortion, punishing attitudes, and complicated methods. The Lane Report confirms that therapeutic abortion has little influence either way on serious mental illness and emotional distress is more likely in late abortions. They say it is desirable that abortions should be performed before the 12th week of pregnancy and tell us what the collective experience of women in the Movement taught us long ago: that the earliest abortions are generally obtained by women over 25, with 2 or 3 children, belonging to the professional and managerial groups, and that single women and poorer women tend to have terminations later.

Recommendations

Of the many recommendations, the following seem to me particularly useful:

- (1) Provision for early day-care abortions within already existing facilities, to remove pressure from gynaecological wards.
- (2) Establishment of pilot clinics to offer a full range of services, including sterilisation, abortion, sex counselling, and birth control, within the NHS.
- (3) GPs should respect the confidentiality of their patients of 16 or over who are pregnant.
- (4) While medical and nursing staff are fully entitled to be "conscientious objectors", they should make their position clear at the start of an interview.

This writing is based on a first look at the Report which is the culmination of three years' work by the Commission and it is very lengthy. When it was discussed in a workshop at the south west regional conference of Women's Liberation in Cheltenham on April 20th, it was clear that it had been received with mixed feelings. Many women were highly critical that it had not gone further, but I feel that we must see it in the wider context of the attacks made on the Abortion Act by the anti-abortionists, and recognise that it is a huge setback for them. I hope that in the coming months supporters of the "Right to Choose" will be looking more closely at which of the recommendations they like, and doing what they can to see that they are implemented.

**Betty Underwood,
Bristol WACC**

men's movement...men against sexism... men's liberation...Leeds Conference

For some time now there have been informal groups of men discussing sexism and as a response to ideas developed in the women's movement, the first organised national meeting took place about a year ago. Since then the number of groups has grown and a structure paralleling that of the women's movement, with local consciousness-raising groups, national and regional conferences, a newsletter and several magazines, has been set up.

The last conference was held over a weekend in April at Leeds. There were about 250 men, and a well-organised locally based group provided accommodation, food, and a creche, run by 8 or 9 men on a rota basis with up to 30 kids.

Most of the conference was taken up by workshops. Over the first morning people drifted round the hall, wondering what they wanted to do, while groups and individuals proposed on a notice board subjects they particularly wanted to deal with. On the one hand this avoided the rigid kind of organisation characteristic of the white male left groups which have organised on a factory, trade-unionist base mostly. But it didn't establish the more appropriate, flexible structure which organising at the level of the community (where men's groups are based) needs to enable individuals to express their own interests without being undermined by a lack of structure.

Workshops included: **Radical Effeminism** (for which a critical introduction had been produced for the conference) - the notion that in developing the female side of character, men are taking a radical position in solidarity with women against sexism.

Men and Children

This included a discussion of different experiences of men looking after children, notions of "motherhood" and "fatherhood", how the law discriminated against men and women in different respects within the family. For instance, abandoned men/unsupported fathers can get their kids looked

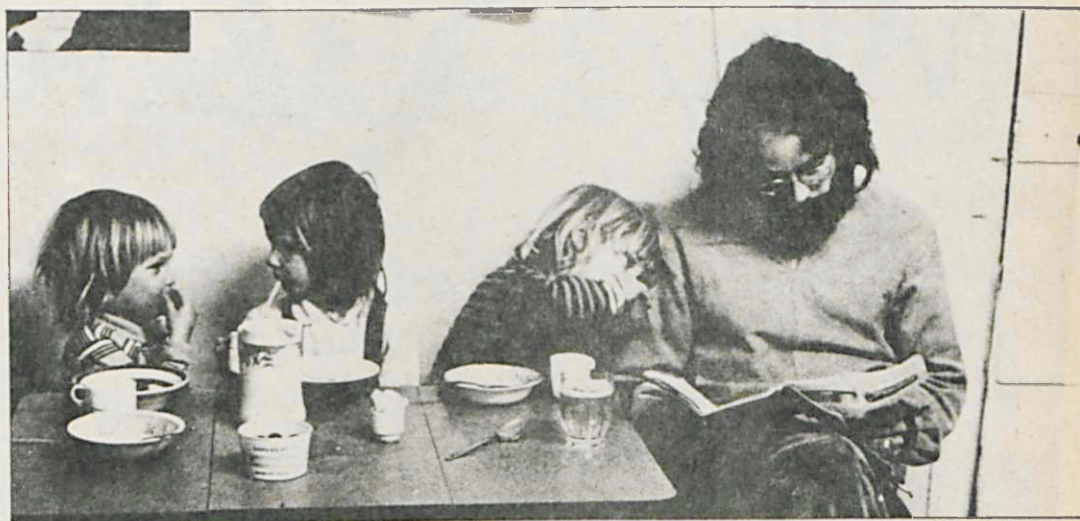


Photo Angela Phillips

after by the state more easily than women, because up to now, the man's place is at work, and the woman's in the home.

Men's relationships with each other

- Hangups about touching, expressing feelings and tenderness, different levels of repression in capitalist and 3rd world countries. "Are you queer?" - How does a man respond to this question in the street.

Exclusive and non-exclusive relationships and communal living

The women's movement has asserted the restrictions on women in the nuclear family. Communal living can be nothing but the repetition of that rigidity in other forms. Not only women's interests but men's too remain restricted.

Men in crisis

A group from London brought along a pamphlet dealing with the isolation of men in the community, and the limits of factory-based struggle, from a class position. Men have been middlemen between bosses and the state on the one hand and women on the other. As women achieve sufficient power to deny men the "benefits" of sexism, men are forced to redefine their own interests. It's not a question of being against sexism, but of seeing what opportunities women's taking power gives men to gain more power not against women but in relation to the state.

A lot of the discussion was hampered by the assumption that men being against sexism was the limit to the discussion.

It's one thing for women to be against sexism - it's a fundamental interest of theirs. But it's quite another for men to take up a concept that deals with women's experience and appropriate it, since for many men there is something in it for them to have women performing their traditional roles such as cooking, sewing, washing and giving emotional support. (Though long before the women's movement developed, women have fought against this, both in organised ways and individually). After years of involvement in political groups whose interest is always that of "the others", of the class as excluding one's own interests and needs, men are finding it a fantastic release to talk about themselves. Discussion revolved around individual accounts of different experiences - Consciousness-Raising - but whenever questions of the political implications were raised, there was a reluctance to follow this through, and the discussion would return to an individual level but avoiding political issues.

In their response to the new demands made by women, in their desire to be gentler and less aggressive, men often feel very lost and there is a vagueness and abstractness in discussion which derives from resistance to confronting political issues. There is also a masochistic tendency to see men as always guilty so that one continually has to please women, to see them as always in the right, and this new submissiveness denies men the possibility of building any

political strength.

On Saturday night there was a disco which practically everyone really enjoyed. There were about a hundred men who were discovering the possibility of dancing, feeling their own bodies, without the anxieties of performance, "making it" with a woman, without putting on a show. At the next day's full session there was a heated discussion about the sexist lyrics of the music and the presence of women which some men felt to be inhibiting. This revealed confusion about sexism and eroticism. Some were trying to deny men any needs, any autonomy. They were seen as being determined, controlled by the self-evident sexism and commercialism of the music.

by members of a London group

A list of men's groups and a newsletter, produced by the Stoke Newington group, is available from 15 Leconfield Road, London N5. The pamphlets referred to in this piece, including "Men in Crisis", are obtainable from Rising Free, 197 Kings Cross Road, London WC1.

spare *Why Rib will cost*

Where the money paid for each copy goes:

Newsagent	25%
Wholesaler	15%
Distributor (New English Library)	12½%
Spare Rib	47½%

We receive 9½p for each copy sold. Out of that we pay:

Printing	9p per copy
Wages	£15 net each, weekly, for six people
Contributors	£1 per hundred words
Photographers	
Running Costs	Phone, rent, stationery, etc.

What this means.

Each copy costs 9p to print. Of the existing price of 20p we receive only 9½p. That leaves ½p to cover everything else. No independent magazine like Spare Rib can survive when printing costs are more than one third of the cover price.

At 30p per copy our costs will be covered and the magazine will be on a realistic financial basis.

Jenefer Coates' article on shared housework, planned for these pages, will now be printed in the next issue.

30p. from next issue:

Because we did not want to raise the price of the magazine, and to ensure the future of Spare Rib, we were negotiating for financial assistance from a publishing company. Negotiations finally fell through. But we want to thank all the people who have supported us in different ways to meet the rising cost of producing the magazine while the negotiations were taking place.

Old debts threaten the security of our future. It will take some time before we see the benefit from the increased price, which means we still have a cash flow problem. To cope with this we are arranging benefits in London and already a women's group in Leeds have offered to hold a disco.

Any offers of help, suggestions, ideas, criticisms of the magazine, please write to us: Spare Rib Collective, 9 Newburgh Street, London W1A 4XS.

By filling in the coupon on page 41
we get instant cash
and you get the next 12 issues
without a price increase

THE PRICE SISTERS

some letters

Dear Spare Rib,
I am writing in the capacity of the Average Woman in the Street who is very hazy as to just what is going on in Ireland and why. Impartial reports are impossible to obtain; those of committed socialists being just as unreliable as those of the Army, newspapers, politicians etc., and I feel that your article on the Price sisters (*Spare Rib* 22) only adds to the confusion.

Surely we want to create a world where violence is unheard of, and totally abhorrent, not a world in which women are allowed the dubious privilege of killing indiscriminately with bombs and guns just like the misguided men do. I know that "peacemaker" is the traditional female role, and compassion our traditional "virtue", and how these have been used to keep us down, but I believe that we should try not to lose these characteristics, for then we become no better than the men, and there's no hope for the world!

Are we falling into the fatal trap of supporting women just because they are women, regardless of what they do? Peace and love,
Julie Thompson,
Sheffield.

Dear Spare Rib,
Whilst I sympathise with the Price sisters being subjected to that dreadful force-feeding, I do think that you are doing a whitewash job on the Irish, and making the British appear like demons from hell.

My God, what a bloody outcry about "Bloody Sunday". The deaths of those victims of

"Bloody Sunday" are minimal compared to the number of soldiers from all over Britain (and Ireland too) who have been shot in the usual cowardly Irish fashion - hundreds of them - and still are.

Soldiers are only human beings doing a job, and that job is ensuring that the Protestant majority in the North of Ireland pursue their *democratic* right to remain part of Great Britain.

Yours sincerely,
Barbara Souler,
Liverpool.

Dear Spare Rib,
I object to your soiling the memory of the Suffragettes by including a 1914 passage about them in the same feature as if it were some kind of direct parallel. What distinguishes the Suffragettes from people like the Price sisters is the fact that before setting fire to buildings and breaking windows as a protest they went round in groups to see whether the buildings were *empty of both people and animals*. Rather different I think from the despicable IRA tactic of giving deliberately wrong or confused telephone warnings so that people are sometimes herded into the direct force of the blast.
Yours sincerely,
Anna Ansraab,
London.

All these letters have been cut for space reasons.

a reply

Several readers have claimed that the interviews with supporters of the hunger strikers and the extracts from the Price sisters' letters presented a one-sided point of view. Every night on TV, every morning in the papers, British people are exposed only to one viewpoint on the war in Ireland - their government's view.

Lists of deaths which include victims of the British Army are run together to imply that such victims were shot by the IRA. Even where the army has subsequently admitted shooting innocent people, the dailies will still headline the story "Army admits killing 'innocent' people". Anne Scott-James, writing about Derry in the *Sunday Express*, describes the city "where the women are like

hell-cats".

The IRA are always described as terrorists though similar forces operating further away, whether in place or time, are referred to as liberation forces. Back in 1969 a letter to a newspaper made a telling point about this form of propaganda.

William Deedes MP said on the same piece of film that such an effort - to make the British soldier think about the political implications of his presence in Ireland - was treasonable.

This bias and suppression has extended to the hunger strike itself, and the brutal and

Referring to a photograph the paper had run on the front page, the writer pointed out that from the caption under it he had been "unable to tell whether the young man rioting in the street was a Czech patriot or an Irish hooligan."

Not only is most reporting on Ireland biased but it makes no claim to be anything else. In an article in a Sunday colour supplement describing how news was selected by ITV and the BBC, the BBC stated that all news from Northern Ireland had to be pre-recorded, as live coverage tended to be embarrassing. Kenneth Griffith's film on Michael Collins, an IRA leader in the Irish War of Independence, was banned by the Independent Broadcasting Authority. Griffith's intention in making the film, as he said himself months later on TV, was to make the British soldier think and inform the British public why the British army was in Ireland. Griffiths cared deeply that soldiers were being killed today because of the imposition by British politicians fifty years ago of an inadequate settlement for a peaceable future for Ireland.

degrading force feeding that the four have undergone daily for over four months. Some months ago two Conservative MPs visited Dolours and Marian Price in Brixton to see for themselves the condition that the women were in. Neither of the MPs saw them being force fed. The *Daily Mail* and other papers carried a statement that the two women were well and were watching TV all day. No newspapers carried the reply by the two MPs that their statements had not intended to give this impression. Both MPs wrote to the organisations backing the four hunger strikers denying the press reports of their "statements", and in the *Irish Post* one of the MPs wrote on behalf of both of them to say that they were continuing their efforts to end the force feeding and for the return of the two sisters to a prison in Northern Ireland.

The recognition of these facts, that 'news' from Northern Ireland is subjected to government bias and self-censorship by the media, compels magazines like *Spare Rib* to present the alternative side, however unpopular.

more about sunny south africa

The recent outcry about the pay and conditions of blacks in South Africa has been an all-male affair. Male reporters exposed it, male MPs enquired into it, and a male industrialist, Lord Plowden, Chairman of the multi-national Tube Investments group (which makes Raleigh bikes, Creda cookers, Russell Hobbs kettles etc) was able to tell his shareholders with some pride that 'all adult men employed by T.I. companies... receive a basic wage not less than a PDL'.

Women, Lord Plowden suggests by omission (and this is confirmed by a small sample of wage slips from Raleigh Cycles - South Africa), are paid below the miserable Poverty Datum Line (PDL) wage. The PDL is the theoretical minimum level a family needs to survive. It is in no sense a standard to strive for, but a starvation level below which your health must suffer. Professor Batson of the University of Cape Town has said of the PDL: "It does not allow a penny for replacements of blankets, furniture or crockery. It is not a 'human' standard of living. It thus admirably fulfils its purpose of stating the barest minimum upon which subsistence and health can theoretically be achieved".

It was in this climate of abject poverty and discrimination that the 30 African women employed at TI's Raleigh Cycles plant near Johannesburg held a meeting on 2nd July 1973 to discuss the formation of works committees. They felt that conditions at Raleigh were so bad that workers should come together to organise for improvements. Calendars, carrying a brief message on the advantages to be gained from the formation of such committees, were distributed to the workers. (Works committees do no more than provide an effective channel for workers to communicate their needs and requirements to management. They are even approved by the South African government as an appropriate formula for factory organisations of African workers.)

Four of these women - Caroline Mngoma, Magdeline Mohapi, Aretha Nkosi and Angelina

Mothibe - subsequently lost their jobs. They claimed they had been sacked in breach of a recently revised Labour Relations Act, which states specifically that workers cannot be victimised for forming works committees, and they decided to seek redress through the law. Lawyers acting for the women wrote to Raleigh alleging illegal victimisation, and asked that the women be compensated and given back their jobs. Fifteen affidavits sworn by Raleigh workers in support of the court application alleged multiple grievances: inadequate toilet facilities, overcrowded cloakrooms, no overalls, filthy canteen, poor wages, compulsory overtime and people sacked without reason. It was claimed that the Company had taken little or no interest in their complaints. In addition there were serious allegations of assaults on black workers.

But the most bitter complaints were directed toward the system of Indunas (or boss-boys as Raleigh calls them) - African male supervisors employed full-time, according to TI, to look after the welfare and personal problems of black employees. The Indunas suppressed complaints and prevented them from reaching management. Two of the four women were told by the police guard who saw them off the Company premises, "the Chief Induna says I must come and take you out of the firm now because you are politicians". All four women were united in their opposition to the Indunas: "They are just rubber stamps, forced by their chiefs to swallow and let the workers swallow anything the White man gives".

Angelina Mothibe had more to say about her experience at the hands of the Chief Induna and the circumstances in which she lost her job:

'... The Chief Induna remained seated, in fact, pretending to be asleep. Later Aretha went out to fetch water from the tap. The Chief Induna then said he wanted to sleep with me. I refused. He then said that even if I refused to sleep with him, he would definitely fire me a.m., the following day... On Monday I reported at work. The Chief Induna called me to his office and I found Aretha there. I found the Chief Induna signing her off. There was no discussion

between them. He did not talk to me but merely signed me off.

I sincerely believe that I was dismissed for having bought a calendar and having refused to sleep with the Chief Induna. I am in favour of a Works Committee because the Chief Induna pays less attention to our complaints.'

Raleigh denied all allegations of victimisation; the Company claimed that two of the women had resigned and the others had been dismissed - but not because of their Works Committee lobbying. Compensation and reinstatement for the four was refused. The Managing Director gave no reasons for the dismissals, and he was reported in the *Rand Daily Mail* as saying 'We thought our experiment of employing the women was a success. Now we may start looking at it in a new light'.

A Roman Catholic priest paid a visit to Raleigh's Managing

the last minute they surrendered. The Company agreed to reinstate the women, to pay them from the date of their dismissal, and to refrain from victimising any other African workers who wanted works committees.

Raleigh also undertook to co-operate in the establishment of works committees - a significant victory for the black workers who thought the firm would form a liaison committee made up of Indunas.

Works committees have now been established at the Raleigh works and 100 workers have since joined the Engineering and Allied Workers' Union - a union for black workers run by a woman. Raleigh has not 'recognised' the union, and unless and until it does, there will be little scope for real change in workers' pay and conditions. Works committees are no substitute for effective trade union organisation.



Raleigh Cycle workers receive the first news of the settlement between them and their employer. Caroline Mngoma is on the right at the back.

Director to see what he could do for the women, two of whom were his parishioners. He found the Managing Director to be 'totally opposed to any thought of settlement or compromise. He apparently regarded the Applicants as a small and unrepresentative group of dissidents: he considered the workers' calendar to be a sinister document with at least a suggestion that it was communist inspired (he suggested to me that the pictures of workers looked Chinese); and he claimed to know who was 'behind' the initiative which his employees had taken.' The calendars were in fact produced by a South African organisation - the Urban Training Project - and the drawings were executed by an African artist from Johannesburg.

Raleigh stood firm until 1st August 1973, the day before an application for an order preventing the Company from victimising employees was to go to the Rand Supreme Court. Then, at

But the action of the black women, prepared to stand up for their legal rights in the face of opposition from their black male bosses, and a white, male-dominated international corporation, should not be underestimated. The *Garment Worker*, a South African trade union paper, described the event as one of 'historic significance'.

It certainly doesn't say much for a company which boasts in its latest Annual Report: 'We accept that we must act responsibly, and be seen to act responsibly, in relation to shareholders, employees, customers, Government, and society at large.' It says a lot for the black women - the oppressed of the oppressed - exploited as workers, oppressed as black people, and as women.

Lucy Hodges

Women's aid

Courage, fearlessness and a healthy disregard for bureaucracy are obviously needed to set up a Women's Aid Centre for battered wives.

At a conference sponsored by Chiswick Women's Aid at the Polytechnic of the South Bank in London on April 6, attended by 27 groups from outside London - including Dublin and the north of Scotland - it was clear that some action groups were still bogged down by the delaying tactics of their local authorities, while others had shamed authority into action.

The Manchester group had succeeded by squatting, co-operating with local radio and television, and extracting a promise of a permanent house from the director of social services in front of the television cameras.

But other local authorities have argued that there is no need for a centre for battered wives - either on the grounds that it is a rural area with small communities and no problems, or the area is too middle class and the problem therefore too well concealed to show the need.

More often local authorities prevaricate, make promises of money and/or houses which fail to materialise despite the persistent pressure of local action groups.

The advice of Erin Pizzey, Chiswick's founder, was unequivocal: "Choose a nice house, preferably belonging to the council, move in with battered mothers and children; they most certainly can't turn you out - ring us if they try". The 120-odd delegates split into groups to discuss fund-raising, day-to-day finances, publicity, the practical running of a centre, how to cope with its neighbours and negotiating with local authorities.

It was decided to put forward recommendations to MPs Jack Ashley and John Garratt at a meeting planned in the House of Commons in May as to what changes in the law were needed.

Many women at the conference felt that the discussion with psychiatrist researcher Dr John Gayford from Wallingham Park Hospital - who is conducting research among battered wives - was unnecessarily foreshortened. As a psychiatrist, he was challenged on his attitudes towards women, and suspected of wanting to maintain the secondary role of women.

More research, however, was

needed, among battered wives, their children and their husbands, and Chiswick Women's Aid is inundated by students of all levels wanting to research. Erin Pizzey said Dr Gayford was the only researcher at present allowed to work with them. He needs filled-in questionnaires from other Women's Aid Centres outside London, and delegates from the national conference took copies back to the provinces.

Jonne Sterne

Some figures

Figures quoted at the recent AGM of the National Council for Civil Liberties (Birmingham, April 6-7) show the relatively small number of women serving on administrative tribunals. Of 1027 chairpersons, Anna Coote revealed, only 73 were women; on the panels from which members are drawn there were 8598 men compared with 2027 women.

In the industrial tribunals there were 44 chair-men and no women, and of their 404 panel members all but 7 were men. On national insurance tribunals 295 chairpersons are men and only 6

women, while the panel members are 5465 men and 1515 women.

Anna was proposing a motion demanding that the number of women on the panels be increased to equal that of men. She refused to accept an amendment watering down the wording, and the original motion was carried. Tess Gill, speaking for the Executive of the NCCL, proposed two other motions, one calling on the government "immediately to promote effective and comprehensive legislation" to prevent discrimination on grounds of sex, and the other asserting the right of every woman to control her own body and therefore demanding universal and free abortion facilities - now that we have just won free contraception on the NHS. Both these were passed.

The NCCL last year set up a women's group consisting of four women (and one man), and appointed a full-time women's rights officer, Patricia Hewitt, in January of this year. The Council's report, *Women's Rights*, together with a draft Bill, is to form the basis for a parliamentary campaign against sex discrimination. Both Tess Gill and Anna Coote were re-elected to the Executive, and are joined by a third woman, Ruth Lister, research officer of the Child Poverty Action Group.

Manchester squat

At the beginning of March two women arrived at the women's centre in Manchester, one with four children and the other pregnant. One had been thrown out of her home by a drunken husband, the other had been sent by the Samaritans. Manchester Corporation would do nothing about them. There wasn't enough room at the centre so the women there decided to take over a house in Chorlton which had been empty for 15 months. The two women have been there ever since.

Since then eight women have been sent to them by the Social Services, and there are now four women living in the house. Another social work organisation has been given a house by the council on the basis of the publicity the women's squat has received, but the women's liberation group has not.

The Ones That Got Away

Zoe Fairbairns sifts the media

The BBC has featured in this column before, and, no doubt, will again; but when they come up with something as fine as their 'Shoulder to Shoulder' series on the suffragettes, it is tempting to forgive them a lot. Not so immediately forgivable is Margaret Drabble, who concluded an interview with former suffragettes (in the April 5 *Radio Times*) marking the opening of the series, with the sentiment: 'I left Grace Roe (one of the suffragettes interviewed) feeling lazy and ashamed ... one can hardly blame them for looking back with anger, and getting impatient when we start to complain about brassieres. Was that what it was all about?' Margaret Drabble obviously has little sympathy with today's women's movement. Since she appears to think it is about brassieres, she obviously has no knowledge of it either ... so who does she mean by 'we'?

James Thomas, writing about the same series in the *Daily Express*, March 20, quotes Georgia Brown (who plays Annie Kenney) saying, I hope

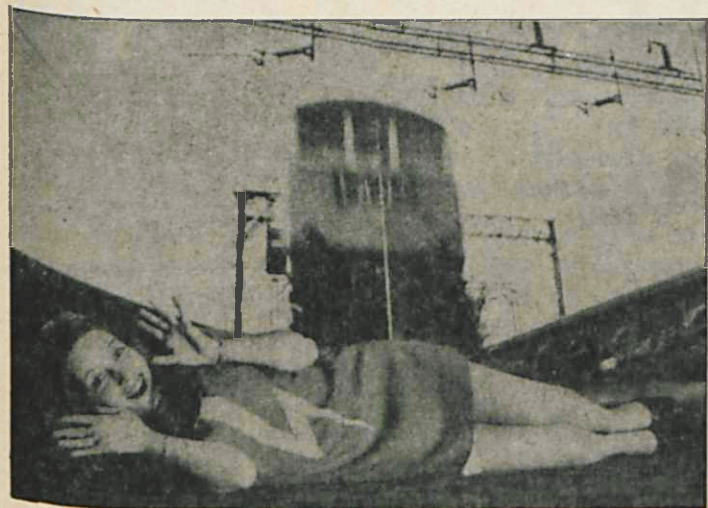


Ms demo

About 20 supporters of the Woman's Identity Campaign handed out leaflets to passers-by outside the Passport Office in Petty France, London, on April 18th and filed complaints to the Office. Others applied for passports to bear the prefix Ms and were refused. Many letters of protest have been sent in to the Passport Office and telephone calls of complaint were made to coincide with the protest. One demonstrator managed to speak with somebody in authority, but a woman from Capital Radio was thrown out of the Office when she tried to tape a woman asking for Ms on her passport.

One slight progress to report: the next issue of the passport application form will state that a woman need not have her marital status on her passport if she does not require it. Wording will also be amended from "and add his signature" to "and add his or her signature" to the back of the photo you submit.

this series will help women to act individually . . . I'm a believer in womens lib group meetings.' Having read which, the reader might be forgiven for returning in bewilderment to Mr Thomas's first sentence of the interview which is 'Georgia Brown . . . hasn't burned her bra and doesn't have time for organised women's lib.' **Labour Home Secretary Roy Jenkins has refused to alter the law which prevents British women from living in Britain with their foreign husbands, on the grounds that change would mean a 'substantial and continuing new wave of male immigrants, particularly from the Indian sub-continent.'** (Hansard, March 28th.) In other words,



sexual discrimination is politically preferable to racial discrimination, even when the purpose is racial. Reconciliation Quarterly is the journal of the Fellowship of Reconciliation. Its March issue carried a short article which began: 'What's in a word? John Laurence offers a frightening vocabulary: SOUTH AFRICAN - white man living in South Africa. BANTU - a black man living in South Africa.' It continues in this vein, then concludes with this thought: 'It does matter how we use language, and we ought to be very careful of unconscious prejudices.'

Girl About Town (April 2) had a quiz to establish 'Do You Need Men?' One of the questions was "Do you think a married man should a) have a Good Job, b) be a good husband/father, or c) do what he wants to do". Which is an interesting question, if you assume (as the quiz seems to) that these three wholly desirable possibilities are mutually exclusive. In a similar vein, they ask "Given the opportunity, would you choose to be: a)

top-flight secretary to a high-powered executive; b) a good wife; c) a good mother". Although somewhat limited, this choice of occupations seems to imply that it is at least possible to be a good wife without being a good mother . . . or vice versa.

The Picture of the Month appeared in the Scotsman, March 12; British Rail Hostess Ann Margison lay down in front of an onrushing train as a publicity stunt for a new railway line. And quotes of the Month: the Daily Express, plugging wife insurance on April 1st, pointed out how expensive it is to be a widower: 'You couldn't expect a housekeeper to work like a wife does. She would expect

regular evenings and weekends off, and probably a daily to help with the housework.' And the same paper, on April 5, gave us the benefit of Lord Stokes' views on the new Government. Their greatest achievement seems to have been to give free contraception . . . I'd try to get the balance of payments right . . . I wouldn't have time to worry about contraception.'

- WOMEN'S BOOKS, wide range available from 11 Waverley Rd., Bristol 6.
- HOMOSEXUAL/BISEXUAL WOMEN join the Campaign for Homosexual Equality. CHE is your voice - make it louder! Meetings and socials throughout Britain. Send 9 x 4 sae to CHE (332), 28 Kennedy Street, Manchester 2
- FEMALE/female exclusive introductions; highly confidential service for release, friendship, liberation, etc. SAE - "Lesbos and Ariadne", The Golden Wheel, Liverpool L15 3HT
- CONTACTS UNLIMITED The only dating service that pays personal attention to selecting dates that really appreciate your scene. Free questionnaire 01-387-8150 (24 hrs.) or 2 Gt. Marlborough St W1.

classified

- CLASSIFIED ADVERTISING RAIES: 5p per word, box no's 50p. Must be prepaid and sent to Spare Rib, 9 Newburgh St., London W1A 4XS. Spare Rib reserves the right to refuse classified ads. Please make all cheques and postal orders payable to Spare Ribs Ltd.
- NEW DESIGN W.L. BADGE 14p (incl postage) Stop Rape American pamphlet on self-defence for women (illustrated) 30p (incl. postage) From Sisterhood Books, c/o 22 Great Windmill St, Piccadilly, London W1.
- NUCLEAR TESTING can mean cancer, damaged babies, and war. The Campaign for Nuclear Disarmament fights against all nuclear weapons. Keep in touch by reading Sanity - £1 per year. CND, 14 Grays Inn Rd., London WC1
- ANTI APARTHEID NEWS describes what life is like in Vorster's South Africa, carries news of the liberation struggle in South Africa, Rhodesia, Namibia and Portugal's African colonies, exposes British collaboration with apartheid - and involves you in the fight against it. 10 issues a year. Membership of the Anti-Apartheid Movement (which includes subscription to AA News), £2 pa: subscription only, 75p pa. Anti-Apartheid Movement, 89 Charlotte St., London W1. Tel. 01-580 5311
- THE GIRLS' GUIDE - which no Gay Woman should ever be without - is now available in London at: 'Compendium' 240 Camden High St, 'Modern Books' 283 Camden High St, and through the Gay News Mail Order Service. Also: Brighton - 'The Public House Bookstore' 21 Little Preston St.
- WORKING ROCK BAND needs woman drummer. Phone Marion at 01-437 2070
- SAPPHO MAGAZINE. Published by homosexual women for all women. Monthly 40p inc. postage BCM/PETREL, London WC1V 6XX. Meeting first Monday each month. Upstairs Room. 7.30 pm Euston Tavern, Judd St/Euston Rd., London NW1.
- WOMEN'S LIBERATION LITERATURE or any books. Send SAE for free booklist to H Rutovitz, 31 Royal Terrace, Edinburgh.
- WOMEN PSYCHOTHERAPIST (Jungian) now has vacancies. Highgate area. Tel: 01-348 5593
- AT LAST! An International Directory/Bar and Club Guide especially for Gay Women. 700 Listings/20 Countries - including USA and Canada. Send £2.00 only or order C.O.D. from The Girls Guide, 70 Pembroke Road, London W8. No Callers) Also now on sale in London at: Compendium, 240 Camden High St, NW1, Sterling's Bookstore, 57 St Martins Lane, WC2 and The Public House, 21 Little Preston St, in Brighton.
- COMPETENT TYPIST seeks work to do at home Phone 01-349 2411
- COMMUNE: We are setting up a communal house in Colchester. We are hoping cash will not be essential (but it might help to get a bigger house). Ring Hilary 0274 493173
- CO-OWNERSHIP CO-OPERATIVE. Large house, garden, Brixton. Couple (Kids?) or/and girl needed to complete group. 01-733 0127.
- PERSONAL PROBLEMS Advisory Service write to 'Clara' for advice consultation fee £1.10 strictly confidential. Box No. 241.
- TRANSVESTITE MALE, 22, seeks female for permanent relationship. Nox No. 242.
- GENTLE GHOST HELP Advice and Infirmary. If there is no one you can share your problems with, or if you are suffering from the unrealities of our materialist society, come along to 27 Norland Road, W11. (2nd floor) where there will be someone you can talk to (in private); or phone 01-603 8983. Mon-Sat 10am - 6pm.
- GENTLE GHOST services include: artists, cooking, decorating, domestic services, dressmaking, gardening, journalism, research, removals, secretarial and teaching; but try us for anything and we may be able to help. 01-603 2871 services; 603 2865 removals; 603-8983 Help advice and information. 27 Norland Road, London W11.
- WOMEN'S ART CENTRE. South London Women's, 14 Radnor Terrace, SW8. 01-622 8495. If you're interested in joining please phone or come (closed on Thursday and Friday) between 1pm and 5pm.
- WOMEN'S LIBERATION Workshop, 38 Earlham St, London WC1. Huge range of books now available, send sae for list.
- ANY WOMEN who have practical building skills (carpentry?) and would like to work on a building renovation project in Bethnal Green, please ring Kate 981 0041.

Student Christian Movement, the radical christian organisation, are looking for two people to act as TRAVELLING SECRETARIES for the ENGLISH REGION to extend SCM's work in England, particularly in institutions of higher education. Applicants should be interested in helping to develop students understanding of contemporary theological, social and educational issues and be capable of interpreting and responding to their needs. Salary approx £900 pa plus free travel and accommodation and dependants allowance. 2 year contract, starting date flexible. Phone 021-777 1296 for details or write 69 College Road, Birmingham 13.

HAVE GUN, WILL POLITICISE



'Dear Patty', wrote Patricia Hearst's sister in the beginning of April, 'We miss you very much. The SLA says they are acting in response to the needs of the people. Well, I'm part of the people too and I have a very great need. I need my sister. All my love, Vicki.'

Two days later, Patty Hearst had publicly rejected the family name when the SLA sent out their 8th communique. The tape contained Patty's announcement that she had chosen to stay and fight with the Symbionese Liberation Army and that she was re-named after Tania who fought alongside Che in Bolivia. 'I know Tania dedicated her life to the people, fighting with total dedication and an intense desire to learn, which I will continue in the oppressed American people's revolution.' Along with the communique went a full colour photo of Patty Hearst holding a shotgun in front of the SLA symbol of the seven-headed cobra.

At first, the Hearsts didn't know what to say. Then Randolph Hearst announced he didn't believe his daughter could have changed her philosophy that quickly. Catherine Hearst, his wife, agreed, 'I know my girl very well and I know she'd never join any organization like that without being coerced, and we love her and hope she'll be home soon.' Anne Hearst, Patty's 18-year-old sister, was adamant, 'I know Patty far too well to think she'd come around like that. She only knows one side of the story. She hasn't heard the whole thing.' One of the things Patty hasn't heard, or has chosen to ignore, is that Tania may well have been a spy, double-crossing her comrades. To identify with such a heroine reflects Patty

Hearst's ambiguous position.

Her father made an attempt to understand these spectres who have come out of his nightmares and into his daily life, when he talked to the SLA members in prison. But the various messages protesting her family's love and forgiveness carry no understanding of the case that Patty Hearst, as a comrade of the SLA, has put to them. Their love demands her loyalty to their code, their forgiveness demands that she cannot be serious about her 'rebelliousness'. 'I have become conscious and could never go back to the life we led before. Love doesn't mean the same thing to me anymore', she said in her message to the man she'd been going to marry.

Patty Hearst has accused the FBI of setting her up to be executed in an effort to discredit the SLA, and she criticised the press and television for picturing her as a helpless, innocent girl abducted by escaped black convicts - 'I'M A STRONG WOMAN AND I resent being used in this way. But press photos showing a woman can handle a gun as good as any man don't necessarily show a strong woman.

Her case has been the kick-off for quite a few sexist smears against women, infuriating in their smugness. In the Observer on April 7, an article about Patty Hearst quoted Dr Hacker, an 'international authority on terrorism', 'Even in recent hi-jackings, stewardesses formed a quasi-love relationship with the terrorists.'

The American press is a heady blend that provides instant news with an aroma of violence, and dismisses the variety of

reasoning behind political struggles. In fact, it seems all too easy to succumb to the flighty appeal of 'Have gun, will politicise', when the mass media promotes such ideas itself in a fog of righteous generalities.

The mass media is not a monster which allows itself to be manipulated. It's more likely to devour those who try and use it. Patty has acknowledged, 'I am basically an example and a symbolic warning. It's too bad it has to happen this way to make people see that there are people who need food.' Publicity is an aim of the SLA, and the pressure has been successful to some extent. Newspapers were forced to print their original statements in full, blackmailed by the threat of Patty Hearst's death. Now only underground newspapers like the Berkeley Barb bother, and what can be the follow-up to that? Pathetic letters to the Barb asking 'How can I join?'

Speculations about the validity of her changing attitudes have been the columnists' delight, despite her denials and heightened by her participation in the bank raid, although the rumour that she was a willing hostage has been squashed by new evidence on the planning of her kidnap found in the burned SLA headquarters. No previous lone victim of a political kidnap has displayed any conversion to the kidnapper's politics. Most other victims are male, with prominent positions, and practised in the defence of treasured philosophies.

Patty Hearst's first statement showed a mind slower to condemn. 'The SLA has declared war against the government and it's important that you understand that they know what they're doing and

they understand what their actions mean'. That communique also explained the meaning of 'Symbionese', from symbiosis: a body of dissimilar organisms living in deep and loving harmony and partnership, and presented the SLA vow to destroy 'all forms and institutions of racism, sexism, ageism, capitalism, fascism, individualism, possessiveness, competitiveness'.

A woman is brought up to adopt the attitudes of her superiors, she is trained to listen, she is accustomed to observing ironies but not to draw conclusions. Patty's life was beginning to move along the conventional route for a woman, and as such it would have been a liberation for her to meet other women who have turned away from the emptiness of a feminine future. The three other SLA women so far named are in their twenties, white, middle class, educated. They are keen to be in command of their own opinions, and their appeal to Patty's humanitarianism with a chance to balance out the guilt of her parents' sins would be strong. Patty Hearst could lose one love to gain an ideology.

The ruling class attitudes and assumptions which were Patty's heritage and must have been her way of seeing the world for 20 years, can be stripped only superficially in 60 days. Such attire are not only the array of fancy dress, they make up the patterns of every day living. Patty Hearst was accustomed to power, a susceptible position from which to believe the false idea that a few individuals can at whim change history. Her everyday living knew little of the experience of the black woman who lined up for the free food handout. 'I think it is a shame it



took a kidnap to make it happen, but I need it and I'm gonna get it.' I doubt the appeal of the SLA would be as strong for that particular black woman, whose loyalty to her family's needs is of a different kind.

There are, as most women will some day acknowledge, other ways of starving. Patty Hearst, I suppose, could buy any commodity that lured and she was looking forward to the highlights of marriage. Those could appear more like spotlights now, shining on a vacant allotment. She seems to think, instead, she can become a princess of the dispossessed.

Frontier countries breed frontier politics. The nature of the SLA's politics is questionable, even hypocritical. The nature of Patty's future is questionable. Her death would throw up the 70's version of the poor-little-rich-girl, a romantic tragedy, a prima donna coup. Her movement from halting attempts at understanding the SLA, to her own analysis, to adopting their slogans and mouthing a lot of accusations

ending in -ist, present her case as merely the white to the black of her parents' attitudes.

Bernadine Dohrn, Weatherwoman fugitive, who has only recently been dropped from the FBI's 'ten most wanted fugitives' list after three years underground, supports the SLA from an allied position. She said the SLA's action pointed up a reality that would not die, the war between the rich and the poor, and argues that their action 'teaches and changes and strengthens. Revolution is officially revered only in retrospect'.

She dismissed Jerry Rubin and New Left criticisms which said the SLA actions would bring down repression. The National Lawyers Guild is not so unconcerned. They have advised people to refuse to talk to the FBI and predict, 'It's a fair guess that in the days, weeks and months to come the Bay area will become the target for one of the most exhaustive witch-hunts in recent decades.'

The SLA murder of Foster, the first black to serve as Oakland's



superintendent of schools, was in protest against the implementation of a new system of files on students, including a photograph and biographical information. Such a bombshell has forced the board to drop their plans. It has hardly created a bond of awareness between students.

When the Black Panthers armed themselves it was, according to Huey Newton, first and foremost as a protection against the police harassment and indiscriminate shooting of ghetto blacks, and as a means to recruit kids who suffered the white man's teaching of black inferiority. The emotional appeal to armed power was not supposed to swagger undisciplined. The SLA also stress their discipline, but it seems tragically misguided when it reasons simplistically, 'It has been claimed that we are destroying the Left, but in truth an unarmed Left is doomed - as the people of Chile can sadly testify.'

The SLA communicates fling round the words 'people' like a hunk of potatoes. The Hearst

Corporation formed People In Need to co-operate with the SLA demand that 'poor people in selected locations be offered in a dignified way \$70 worth of top quality food'. Eventually they gave away food to 30,000 people for a cost of \$1.35 million. Charity there one month, gone the next. It would not seem too different from the ordinary way of things.

One of the people, more grounded in reality, sees an optimistic follow-up to the SLA action. Wilbur 'Popeye' Jackson, chairman of the United Prisoners Union of San Francisco, which was named by the SLA as one of the groups to supervise the food handout, said, 'A strong bond has been formed between the people of the coalition. We've decided to continue and now hopefully we can begin to meet the real need of the community as a combined force.'

Marsha Rowe

SHORTLIST

compiled by Julia Shaw

Feel free to send any information to Shortlist, Spare Rib, 9 Newburgh Street, London W1A 4XS

events

Brighton Women's Fair

There is going to be a Women's Fair at Sussex University, Brighton, on 1st June. It will be open to the general public, but all events are organised and produced by women; they include Plays, Poetry Readings, Singing, a Women's health and self-help collective, a bookstall, films, an exhibition of feminist paintings, a display of Art work, and a disco on the Saturday night. There will be food and entertainments for children. Let them know if you would like to participate in any way - put on an event, or set up a stall - All extroverts needed. They hope everyone will come and enjoy themselves. Contact Brighton Women's Liberation, Women's Fair, 6 Arundel Terrace, Brighton Sussex.

Open University Conference

Diana Burgess and Peggy Harper are organising an Open University Students' Assoc. Conference at Brighton in the early summer: object is to study the special problems of women, particularly those with young children, in reading for a degree. Diana will welcome suggestions and comments from all interested OU women - students, tutors and counsellors. Please write to - 2, Erringham Road, Shoreham-by-Sea, Sussex. BN4 5NQ.

Alternative University/ Workshop/ Holiday in Galloway this summer

Plans are being made to coordinate an alternative university between June 29 and early September at Laurieston Hall People Centre in S.W. Scotland, which is a large community house in the country. Plans and suggestions so far are 1) to involve everyone coming on a personal day to day living basis, ie make work/play old/young women/men, cooking/eating/sleeping, thinking/feeling integral parts of the 'university'. 2) to study collectively and at length subjects that really concern us in our daily lives and political activities. Examples are Personal Liberation, Women's studies, Men's Liberation Alternative Society and Revolution, Towns (especially Glasgow), Education, Radical Professionals, Information/ Communications/ Creative Art, Forces of Repression etc. 3) To ask for people with special knowledge to offer (but to avoid distinction between teachers and learners). 4) to devote a week, possibly two to each of the subjects decided as main topics, but also to examine each week the connections between themes. 5) to publish papers and proceedings. 6) to generate stimulus/ solidarity/ action and have a good time. They are hoping to co-ordinate a women's liberation/ women's studies/ holiday week for the

week directly following the Edinburgh conference, ie June 30 - July 6. Probably the most useful purpose of this would be to continue in a more relaxed way, but more intensively, the workshops held at the Conference, but additional papers would be welcome. A men's liberation week is being planned to run concurrently. Write with any suggestions etc. (sae) to Laurieston Hall, Castle Douglass, Kircudbrightshire, Scotland.

Leeds Free School and Community Trust

Leeds Free School is housed in a converted chapel in the Woodhouse area, an area of small factories and densely packed workers' housing. They have been open for 15 months now, have 33 children aged between 5 and 16 on the register, and 20 on the waiting list. At the moment there are 5 full-time unpaid 'teachers', some part timers and two unpaid people working on the building. 27 of the children may be said to be 'at risk': 10 have appeared in court, 9 come from single parent families and 11 have parents receiving either unemployment or sickness benefit. Most are kids who refuse to stay in state schools but find that working in their own time want the school to continue. They subsist entirely on donations and need money to cover essential day to day costs - heating, lighting, lunches etc. Please help if you can, all monies will be receipted. They also need helpers. Contact Leeds Free School, Eldon Chapel, Woodhouse Lane, Leeds 2. (Tel: Leeds 787008). Registered Charity No. 502179.

6th National Women's Conference at Edinburgh

This will be on June 28th, 29th & 30th. Contact Susan Straightarrow c/o Kingsgate Place, 624 1952 or c/o Women's Liberation Workshop, 38 Earlham St., London W.C.4. if you want to help organise this conference, also contact them if you want to go by coach to Edinburgh.

Contemporary Images of Women

Culminating their series of evening classes on 'Contemporary images of women' Polytechnic of Central London are holding a study course entitled 'The Womens Movement: problems, perspectives and possibilities' at the Large Lecture Hall, PCL, New Cavendish Street, W.1, June 7-9.

Friday evening: General introductory session, with Juliet Mitchell speaking on Feminism and the Unconscious. Saturday 10.15am - 4.30pm: workshops on feminism, under-5 provision, women in other countries, women and medicine, women in the visual arts. 5-8pm: film, 'Coup pour Coup' followed by a discussion with Jean French, who has long experience as an engineering shop steward.

Sunday morning: Patricia Hewitt, NCCL, on aspects of discrimination. Afternoon: Tess Gill, co-author of 'Women's Rights', on 'The womens movement - the way forward', followed by a general discussion. Registration and more information: Netta Swallow, Short Course Unit, PCL, 35 Marylebone Road, London NW1.

Women's Place

A new centre for women, called the Women's Place, has recently opened in the Brixton area, at 80 Raiton Road, S.E.24. The women who organized the Women's Place had previously been meeting for some time to discuss common problems such as child-care and housing, and they felt that other women might want to join them in sharing information and common experiences. The new Place, then, is intended to provide information and advice to women on such areas as birth control, battered wives, legal problems, high prices, housing, family problems, etc. But it is also hoped just to be a comfortable place where any women may come to chat over a cup of coffee. There is also a self-help playgroup at the Place which can take more children.

The Place is open Mon. Wed. and Fri. from 2 to 5, Thurs. from 6 to 8 and Sat. from 10 to 1. There are regular meetings for all interested women every Wed. night at 8; we try to use these meetings to have general discussions of women's problems in all areas.

The Women's Place belongs to all women of the area - what happens with it is up to you.

If you wish further information contact Barbara Taylor at 674 6463.

publications

Handbook of Birth Control

Edinburgh University Student Publications have produced a handbook describing the various methods of birth control used today. The idea came to them after reading The McGill University Birth control handbook. In presentation it is very similar, but the illustrations appear to be much more relevant. It contains detailed descriptions of both the male and female anatomy, hormones and the menstrual cycle, conception, and the ways in which each method of contraception works. It also has a short section on common gynaecological complaints and VD. Although the book is general the contact addresses are mainly for those in Edinburgh or London but it would be extremely useful for anyone. Can be obtained from Edinburgh University Publications Board, 1 Buccleuch Place, Edinburgh EH8 9LW, cost 25p.

Papers from the Women's Liberation and Socialism Conference September 1973

The Second Conference on Women's Liberation and Socialism was held on 22 and 23 September 1973 at Conway Hall in London. This collection includes all the papers on which the Conference was based with the exception of contributions from Red Rag which can be obtained separately, and most of the reports of the different

workshops. It also includes reports and discussions which went into the organization of the conference in an attempt to start a longer term debate on the possibilities, purposes and problems of conferences. The workshop papers are divided into three sections, 1) History of the Women's Liberation Movement, 2) Campaigns and Demands including papers on Women and the Wage System by Jean Gardiner, notes on Equal pay and discussions on wages for housewives. 3) Autonomy - discussions about autonomy of the Women's movement from different groups. It is printed by The Publishing Collective of the Second Women's Liberation Movement and Socialism Conference, 207 Sumatra Road, N.W.6. 25p.

List of Kids' Books

Non-profit-making review sheet of new kids' fiction (9 - 16 yrs.) covering over a dozen books each month. 50p covers postage/stationery for twelve months' issues. Available from: Jane Powell, 141 Walkley Crescent Road, Sheffield. S6 5BA.

Wedlocked Women

Lee Comer's book *Wedlocked Women* will be published by Feminist Books, P.O.B. HP5, Leeds LS6 1LN. Price £1.00 paper, £3.95 cloth. It will still be available from Books as a retail outlet, and should be available end of May.

Women's Poems.

Poems wanted for small booklet of women's poetry. Send with S.A.E. to 'Women's Poems', 48 Oxford Avenue, Newtown, Southampton.

exhibitions

Jann Haworth

at the Bath Festival Gallery June 21 - July 13.

Mary Fedden

in the Blandford Hambledon Gallery June 1 - June 27.

The Needles Excellency

16th and 17th English Embroidery at the Bristol City Art Gallery, May 10 - June 30.

Susan Bosende

Textile prints, June 6 - July 30.

Pauline Watson

at the Dove Centre, Glastonbury, May 25 - June 15.

Arts and Crafts.

A small shop requires art/craft/hand-made goods of any type; goods on sale or return basis; with low profit margin; postal charges possible extra cost; quantity irrelevant; of special interest to women producers, beginners or established. Contact - Jo Eskimo, c/o Hilary Hughes, 284 Norfolk Street, Bingley, Yorkshire.

performances

A musical documentary on women pioneers in the American West, written by Pam Gems and directed by Sue Todd with Ann Mitchel is at the Roundhouse, Chalk Farm, London from June 10 until June 16

Info...Odds & Sods...A

groups

Dear Spare Rib,
I live in a housing estate. I have three children under five, the youngest is three months. Recently I took my courage in both hands and placed an advert in women's liberation in our local paper. Unfortunately, with very little result.

I'd like to try again but can't afford to keep paying for adverts. So if there's anyone at all who feels as isolated as I do, please write.

Yours in sisterhood,
Vanessa Bailie,
11 Straiddom Green,
Comber, Newtownards, Co. Down

Dear Spare Rib,
We are two isolated women living in an isolated area of the country. We are desperate to organise a W.L. group. Please contact us. Thanks for the space,
Love,
Margaret Day, 23 Cocker Lane, Cockermouth.
Sue Cowperthwaite, 26 South Street, Cockermouth.

Other women looking for anyone else interested in starting groups in their area:
Pat Pritchard,
27 Cornferth Avenue,
Blackpool.

Barbara Gilchrist,
12 Tixall Road,
Stafford ST16 3TZ.
(They already have regular meetings, but want to extend their activities.)

Elizabeth Sloan,
34 Upper Park Road,
St Leonards-on-Sea.
(Had some preliminary meetings in March.)

Ms C. Sandford,
Devonport,
Plymouth.
(write c/- Spare Rib)

Susan Rolf,
Maidstone,
Kent.
(Some readers already in touch in this area. Write c/- Spare Rib.)

Kay Waddell,
Hemel Hempstead,
Herts.
(write c/- Spare Rib)

Bette Born,
Stafford - or Stoke.
(write c/- Spare Rib)

Margaret Adams,
Southsea,
Portsmouth.
(write c/- Spare Rib)

C. Whittaker,
St Saviour's Hospital,
Staff Res.,
St Saviour,
Jersey, CI.

the Movement

Dear Spare Rib,
I wrote to you recently, and further to that letter I should like to know how I can arm myself with ammunition with regard to the movement.

As a twenty year old housewife married to a teacher, I'm just beginning to feel the "effects". So I should like to know really how to go about thinking and acting with regard to raising other people's consciousness re. women, as well as my own.

I realise that I'm not explaining myself all that well but I feel sure you will be able to help me. Thank you.

Yours truly,
Paula Leech,
Barton on Humber, Lincs.

*It's difficult to know where to begin except to refer you to some of the reading that has been mentioned before on this page - the pamphlet *An Introduction to the Women's Liberation Workshop*, which briefly outlines the movement, its aims, ideas, and structure. You can get it from the London office at 38, Earlham St, W.C.2. There is also *The Body Politic - Women's Liberation in Britain 1969-72* which is a collection of writings by women in the movement, and covers many of the areas which concern us. Sheila Rowbotham's new book, *Women's Consciousness, Man's World*, just out in Pelican paperbacks, is extremely readable too, and discusses the role of the married woman and housewife pretty extensively. As for action, well there's really not much you can do effectively - apart from in your personal life - until you have gathered some support around you: that can help a lot in terms of your personal life too! Try talking to other women in the same situation as you: pass on the stuff

you've read to them. Maybe in a little while you'll find a few women you can start a group with. From then things should grow. Meanwhile, by printing your letter we hope to be able to put you in contact with other women in your area who are having similar thoughts. (Write c/o Spare Rib)

Dear Spare Rib,
Has anyone any ideas on how to pronounce 'Ms'? I could only think of Mistress, which used to be the title of any adult woman, married or not.

Love,
Helen Wood,
4 Lower Clabdens,
Ware, Herts.
It's as an abbreviated word, that is 'Mizz', like 'miss' with a zzz.

women's theatre

Dear Comrade,
I am a member of York University Women's Action Group and next term we hope to spread information about our aims and activities round the local schools - specifically for girls in the fourth, fifth and sixth forms. One of the most effective ways of gathering interest and of putting information across pointedly and quickly is by some street theatre. I wondered if you had any short plays or sketches which we could use, or any ideas, information or addresses to write to in order to find out some more about this.

Yours sincerely,
Clare Wignell
*Try contacting the Women's Theatre group in London around the end of May. I'm afraid it can't really be before then as their plans depend on whether they get a grant from the Arts Council and they can't work out a schedule until then. If you were thinking of putting on a play yourselves the situation is difficult as far as scripts are concerned, because there are not many good ones available. Why not try putting one together yourselves? If you are worried about lack of experience etc. I'm sure someone from the Women's Theatre group would be willing to come and talk to you about it and offer help. Write to Sue Todd, 42 Fairmead Road, London N19. Plays by an American woman, Myrna Lamb, including one called *Mod Donna*, are available from the W.L.

Workshop for £1.25 (incl. postage). You can also get a copy of *Mal de Mere* by Micheline Wandor if you write to her care of us.

abortion

Dear Spare Rib,
Could you enclose in print where it is possible to have an abortion in England? How long would it take (if the child is aborted before three months)? Is there a waiting list or could I have an abortion within a week, without very many questions being asked? How much will it cost?

Yours faithfully,
Noreen,
Ireland.

*There is an organisation in London called HELP which offers its services to people wanting abortions. The address is 79, Buckingham Palace Road, London SW1 and the phone no. is 01-828-7495. Ask for Jane or Mandy. If you can only stay in London for a couple of days, say a weekend, and you are not more than 12/13 weeks pregnant then you will have to have a private abortion which will cost about £65. Otherwise, if you are able to stay 2 to 3 weeks, then a National Health abortion can be arranged.

hysterectomy

Dear Spare Rib,
I wonder if you, or any of your readers, could help me by giving opinions on my problem. My Family Planning doctor discovered I have a growth in my uterus, probably a fibroid, which means I may have to have a hysterectomy. I don't mind the thought of this too much as it will be nice to be rid of the terribly heavy bleeding each period and the ensuing constant tiredness. What really worries me is will the operation affect my sex life? I really enjoy sex and my husband and I are really compatible sexually (as we are in most things). I really couldn't stand the thought of becoming frigid. Anyone who has had a hysterectomy and can advise me, I should be most grateful to hear from you.
Love,
Tanya Flint,
Flat 17, Eskdale, Stanhope Street, London NW1.

Muriel Wells writes about being a shorthand typist as a teenager in the 20s, and compares it to office life in the 50s.

Life in the office

To recall my time as a teenager working in a London office in the 1920s is like raising a ghost of the long distant past. My first memory recalls catching the workmen's train from Bickley Station at about 7.15 am to get the cheap workmen's ticket of 6d in order to eke out my meagre wage of 15/- a week. This was rather a doubtful saving, as the train arrived in London at 8 o'clock, and I was not due to start work until 9 o'clock, so I was obliged to sit in a restaurant and purchase tea and a bun in order to pass the time away until 9 o'clock.

My first job was in a solicitors' office, which was in a street off the Strand, and I was fifteen years of age. I feel I ought to have been awed by the London streets and buildings, as I had only been to London on one occasion before when I was a school girl and our school mistress took us to see *A Midsummer Night's Dream*, but I merely accepted the spaciousness and grandeur in comparison with the small streets and houses where I lived. I also accepted the routine of office life and my role as a junior shorthand-typist, having no aspirations to be anything else, except senior shorthand-typist, which I became in due course, and attained a wage of £2.5.0. after four and a half years.

Nothing very exciting happened during those 4½ years, and each day was much like the other. It was a very small office, with only one partner working there, a managing clerk who was a cripple, myself, another shorthand-typist and an office boy who was married.

He carried out the duties of an office boy, but his age must have been twenty or more. I think his wage was 35/- a week. He carried out his duties willingly, and I do not remember that he ever grumbled. He kept the post book, ran errands, made tea and answered the 'phone. One of his tasks was to copy every letter that was typed into the letter book. This was done by using a special typewriter ribbon, so that when the letters were inserted in the pages of the letter book, and a special dampened sheet placed on the top of each page, after the book had been clamped down in a contraption which I can only describe as looking like an old-fashioned mangle, a facsimile copy of each letter was reproduced in the letter book, often very smudged, but nevertheless a copy. I remember he had carrotty red hair and always wore the same threadbare blue serge suit; also, I remember he used to have one handkerchief which had to last him the whole week. One never worked at pressure in those days, and often there was not enough work to occupy one all day, but to read or to knit was not allowed. We did receive a Christmas box of a £5 note at Christmastime, but we were never able to spend it before Christmas, as we did not receive it until late on Christmas Eve. We had to go into the office on Saturday mornings, and I used to resent having to travel all the way up to London just for half a day.

During the whole of the time I was working there, I do not remember my chief saying "Good morning", or "Goodnight", to his staff, or ever having any kind of conversation with me which was not about the work. The managing clerk did inform me that the chief had asked him

whether I was happy as he thought I looked rather miserable. For some reason or other we used to call our bosses "chiefs" in those days.

After my 4½ years in a solicitor's office, the spirit moved me, and I changed my job in order to get another 5/- a week, and went to work in an insurance brokers' office in the City. I was one of six in a typing-pool, and my horizons were widened having so many more companions to mix with. By this time I had given up travelling on workmen's trains, and lunch was purchased at a Lyons or an ABC tea shop. Nevertheless, my parents claimed £1 of my wages, leaving me only 30/- to pay for my train fares, lunches, clothes and annual holidays, but I always managed to be solvent, one had to be, there were no credit cards then. Whilst I was still at the insurance brokers' office in the late 1920s, the great depression came, and where formerly we were rattling the typewriters away the whole day long, the day came when we all sat with nothing to do. I cannot remember how long this lasted, but not one of us lost our jobs, and we felt that we had very humane employers and were very grateful. However, in order to keep our employers happy we had to appear to be working, and we kept a piece of typing paper in our machines, so that if we heard the chiefs coming, the clack-clack of the typewriters would start up. What a lot of precious reading one could have done in those wasted hours, but this we were not allowed to do. What a lot of chatting we must have done to pass the hours away, but what we chatted about I do not remember. We talked about boy friends, but never about sex, as from my experience of those days this subject was taboo amongst most girls. I remember two reactions when I suppose this subject had come up in our conversation. One was, "My mother says, that it is time enough for a girl to think about such things when she is married", and the other from a girl who was about to be married, "Oh! you don't think too much about that sort of thing".

During the period I was working in London – nine years in all, I attended courses in Home Management and Cookery at the London Polytechnic. I assumed my eventual goal would be marriage and children as I had been "going steady" with a local boy friend since the age of seventeen. The City Temple held lectures once a week by wellknown personalities who talked on a variety of subjects, and I attended these, but can only remember one particular lecture which was given by Anthony Asquith about the state of the film industry in England. I went to the theatre quite often, in the "gods", as we called the gallery, where it was possible to get a seat on a hard bench for a few pence.

About 1930, I was lucky enough to obtain a job locally in my home town of Bromley, Kent, again in a solicitor's office. Local office work was not easy to get as Bromley was just a small provincial town in those days, and not part of London as it is today. After a year or two, with much fear and trepidation, I decided to ask whether I could continue working in the office if I got married. Much to my surprise my request was granted, as it was almost unheard of for



married women to do this. Women teachers were expected to relinquish their jobs on marriage and also bank clerks.

I think I should recall how it came about that I became an office worker, which was considered an elitist job for a working-class girl then, and a cut above being a shop assistant, in the same way that when my mother was a girl, dressmaking or millinery was considered above being in service. In my youth, there was no opportunity to learn the skills required to be a shorthand-typist in an elementary school, which one left at the age of fourteen, except for the rare few who won scholarships to the grammar school. It was necessary to go to a business college and pay the fees to learn these skills. Some of my school friends had parents who could afford these fees, usually one child families, but I was one of five children and there was no spare cash for school fees. However, my eldest sister, who was very bright and top of her class, was chosen by the principal of a local business school, to be taken as a pupil free of charge, in return for which she would read dictation to the students for shorthand speed practice.

My sister eventually went to work in a London office. Having finished my schooling at the age of 14, and after I had been at home for about six months earning a little money by embroidering underwear which was very fashionable in the twenties, my sister offered to pay for me to attend the business college to learn shorthand and typing. It was very good of her to do this, when she could not have been earning a great deal of money.

To conclude I will give some comparisons with conditions I have described in offices in the 1920s, and the conditions I experienced in an office in the 1950s and 1960s. My boss, (the word "chief" seemed to have disappeared) used to give me a lift in his car to work each day, and often in the evening. We were allowed to make tea or coffee in the lunch hour and eat our sandwiches in comfort. This was never allowed in my earliest office days,

and a sandwich lunch had to be eaten surreptitiously before going out for the lunch break. Tea was provided mid morning and mid afternoon, which was paid for by the boss, but we had no willing office boy or girl to make it, so that we each took it in turn to make it, and if anyone so much as grumbled about the chore, the boss put them to shame by doing it himself, though this didn't happen very often and was only a token gesture. This inability to get office boys or office girls created something of a revolution in the hierarchy of office staffs. The girls who came as junior staff had learnt typing and shorthand at the comprehensive schools, and considered themselves fully fledged secretaries, and were determined not to run errands or do the menial tasks. I shall always remember the incredulous apprehension of the senior staff when the boss engaged a shorthand typist who was a product of the permissive age. I suppose the older generation have now accepted the new culture of the young, but when it first made its appearance we suffered from culture shock. Also, office boys seemed to be a dying race and it was impossible to find one, with the result that more often than not it was the boss who took the post to the post office for posting. The problem was solved eventually by engaging a 70 year old retired man. We always worked under pressure of time and our boss called us the "bashers" because we simply had to bash out the letters in time for the evening post, in spite of the fact that we had copying machines for all documents which needed to be copied, whereas in pre-war days, we copied everything on the typewriter, and some property titles would run into 30 or forty pages of brief paper, but I never remember that any job we had to do was done under pressure of time. ■



WILL THERE REALLY BE A MORNING?

Frances Farmer

The tragic autobiography of a Hollywood star who was forced by the pressures of the system into a violent, nightmare world of alcohol and asylums.

£3.00

VICTORIAN WIVES

Katharine Moore

Delicate flower, useless doll, over-worked drudge - Victorian women of all classes were subjugated in different forms of slavery. This book describes how wives on both sides of the Atlantic reacted. An invaluable background study to the present-day position of women.

Illustrated. £3.25

Allison & Busby 6a Noel Street London W1V 3RB

Cinda Firestone

An interview by Claire Johnston

Attica is Cinda Firestone's first film. She produced, directed and edited the film herself, and has just completed a tour of Europe with the film, meeting people who are interested in distributing and using the film to further the causes of prisoners.

Attica is a feature-length documentary about the rebellion which took place in the Attica prison in New York State in September, 1971, in which 43 men were killed and over 200 injured when State Troopers were sent in to retake the prison. The film begins by exploring prison conditions and the grievances the prisoners expressed, who were predominantly black and Puerto Rican. Many of their grievances related to the racism of prison staff. The prison inmates then took over the prison yard taking some men as hostages, forming a democratic community and holding press conferences. The film shows how some of the hostages reiterate the justness of the prisoners' claims and comment on their fair treatment. Reform on these terms is refused by the Governor and in a surprise move, orders are given for the brutal re-capture of the prison. The film shows sequences of this assault shot by the State Troopers themselves, juxtaposing a narration with some of the surviving inmates, and then goes on to examine the evidence put forward at the McKay Commission Hearings on the rebellion held later in New York City.

The film reveals the brutal reprisals inflicted on prisoners, the totally false allegations made against them, and itemises the indictments made against 65 prisoners subsequently involving charges of kidnapping and murder, while, despite the vast evidence of official brutality and murder, not one State Trooper or State official has been indicted.

The film ends with the prisoners discussing the way the rebellion has affected their lives, the previous attempts to obtain prison reform peacefully, and how they see the role of the prison in American society as a way of subjugating Black, Puerto Rican and working class people. Cinda Firestone hopes that the film can be used both to arouse public feeling against Rockefeller (who approved the operation) while he is running for President, and to get the charges against the prisoners dismissed. In America it is at present being used extensively by prisoners and people involved in the trials and is due to open in a large cinema in Harlem in the autumn. It is being distributed in this country by The Other Cinema.



Attica: the humiliating treatment the prisoners received from the troopers



Attica: prisoners forced to lie flat on the ground after troopers entered the prison yard

The Other Cinema

What is your formation as a film-maker?

I'd wanted to make films for a long time. I started out by taking a crappy little film course at college where we ran around with Super 8 cameras and didn't learn anything technically. When I left college I joined a news service working in a collective giving information to underground and college newspapers. I was very lucky, because I was sent out to interview Emile de Antonio about his movie about President Nixon, *Millhouse*, and in the course of the interview someone rang him up on the phone and it was revealed in the course of this conversation that he needed an assistant editor. I applied for the job on the spot and began working for him!

As far as *Attica* is concerned, I hadn't planned the film as my first major film or anything like that. It was the subject which drew me into making it. A friend of mine did some interviews in the prison and we worked on a pamphlet about it together for the Attica Defence Committee, and the more I worked on it, the more I thought the interviews were incredible, and I decided to make a little 5-10 minute movie using stills and interviews I had been allowed to take in the prison. Then I saw the McKay Commission hearings with these incredibly disgusting officials trying to rationalise everything, and I wanted to intercut this with the material I had; once I managed to get this, the movie became a movie. I got into making the movie gradually; like, I didn't make a great conscious decision or anything like that - I might have chickened out if I had known what was happening!

What I found so striking about the movie, was how much it was an editor's film; it uses film sequences shot for entirely different reasons, by different cameramen, in a different ideology, and

makes something entirely new out of them?

Well of course, I've been influenced by Emile de Antonio a whole lot. I guess the first movie of his that I saw was *The Year of the Pig* about the American invasion of the Bay of Pigs; this was just when the anti-Vietnam movement was beginning in America. It's hard to say exactly how much influence someone has actually had on you. Of course, working next to someone who is editing a movie is bound to influence you. I think the editing is the whole thing in documentary. It really depends on how much you shoot. I shot a lot of footage, and on top of that I had access to a tremendous amount of footage from TV stations and news-services. It really was a scavenger hunt, and then it was a question of choosing what material to use and putting it together in some meaningful way.

It must have been very difficult

Yes. It didn't turn out to be the money that was the problem, but convincing people that you're serious, or just making life so unbearable for people that they finally give you what you want! For example, the TV station could not decide for 3 months whether to give me their material of the McKay Commission, so I just called them every day for three months and finally they gave in! The colour footage of the prisoners inside the yard was shot by two young black cameramen who were allowed inside the prison to film because the inmates demanded to have cameramen inside the yard. I harassed these guys for 9 months to give me the footage! Obviously, the black cameramen had quite different reasons for not wanting me to have the footage than the TV station but it required the same determination to get it!

Did you get any help from professionals in making the film?

Luckily I had the help of this really terrific

woman who let me use the cutting rooms where she worked. She would sneak me into the building at night after people had left. It was a very clandestine operation. So in the beginning, we had access to all this terrific equipment and saved a tremendous lot of money.

In many ways, your method of working as an editor is very like Esther Schub, the Russian film-maker who was working during the Revolution. Have you seen her film 'The Fall of the Romanov Dynasty'? She takes all the home movies of the Romanov's and constructs them into a revolutionary statement.

I think that's really fantastic. I've read about it, and I would really love to see it. *Attica* was definitely an editor's movie. Most of the time was spent editing and re-editing, though I spent quite a lot of time just talking to people at the prison on tape. Some footage I just couldn't find in spite of all the research I did. Somewhere I know there is footage of the Assistant Commissioner saying that the inmates had slit the hostages' throats and castrated a man, which was a lie, and I really wanted this. Friends of mine had seen it on television, but I never could find it. You never know whether things like that disappear intentionally or not. There are certain disadvantages in making films in this way, though. I think there's a certain kind of new cameraman technique which I'm very much opposed to. The first cameraman I worked with was a newscameraman, and I just couldn't stand the way he used to work interviewing people. He would barge right in, set up really quickly, focus on the person's face and then bombard him with questions. As I began to think about it more, I began to see how important it is to interview someone in a way in which he or she feels comfortable, to help them to feel at ease and to let them talk about what they want

to talk about. This is how we decided to learn to use cameras ourselves. We said, "it can't be all that difficult, and we've seen people making all these mistakes, why not?" We got some really nice stuff just because we worked together as a team putting people at ease. One of the guys in the film wanted particularly to show him home in the film. He said, "I want to show people I'm a human being. A lot of people forget that an ex-con has a family and children, and lives in an apartment like everyone else".

What do you think of cinema verité? Your films seem to stem from quite a different tradition.

I don't really believe in the possibility of cinema verité. I think when you bring a camera into any situation you are bound to distort it. The necessity to make people forget that there's a camera is quite dishonest. It's also very clear that some people play to the camera when they are filmed. When you end up never seeing this manipulation, it means using people dishonestly.

Are you interested in working with women in film-making? Have you ever thought of making a film about some aspect of women's lives?

It really bothers me the way women are depicted in commercial movies. What I would like to do eventually is to make scripted commercial movies with women as strong characters. I really do believe that people are deeply affected by movies, and it can be highly destructive. Of course, any film I would make would have to have a revolutionary content as well, but the central aim would be to show women as strong, intelligent human beings, not coffee pourers, gangsters' molls and so on. I don't know much about how the Hollywood system works, but I'd like to make a movie for a wider audience. Maybe it will get better, but at the moment it's very hard to get your movie seen by a lot of

people if it's not a commercial movie. It would be ideal if small theatres sprang up everywhere and people could make movies fairly cheaply for this circuit. It's such an effort at the moment to get your movies out to people, and then they tend to be people who are already sympathetic, or students and stuff. To be honest with you, I'm very much confused about my future, but I see this as one possibility. On the other hand, I don't know whether I could take all the stuff that goes along with it; it must be a terrible drain making commercial movies and to get something worthwhile out of it at the same time.

That's interesting, because there is usually a lot of hostility among political film-makers to the idea of Hollywood and the idea of entertainment. Getting to a wide audience, is scorned a bit, I think.

I don't have scorn for it. If I could pull off something which would affect people in the way *The Exorcist* has done, at the same time with a revolutionary content, I think it would be fabulous. I don't know; this is all about 15 years in the future. I get really pissed off with women directors who have got into the position that they can do this kind of thing, and then make what I consider anti-women movies. I really have scorn for that kind of thing.

What women's films do you like?

Our film study group in New York recently looked at Leontine Sagan's *Maedchen in Uniform* which was made in the 1930's. It's about a boarding school for girls and authoritarianism and fascism, and it was really good and exciting to see it. If I could make something like that it would be really great. Horrible things happened to a lot of the people involved in the film; many were wiped out by the Nazis. It's really gruesome, some of the facts we found when we

researched it.

What is this study group, exactly?

It's connected with New York University; we look at women's movies and discuss them. We're hoping it will develop into film-making activities as well.

Are you interested in sharing your film-making skills with other women?

Oh, sure. It's still very difficult for women in America. I'm not quite sure whether I want to go back to working in a collective, though. I like very much working on my own or with one other person. Maybe it's my ego, or sometimes I have trouble expressing myself in a group situation. I'd like to belong to a collective and at the same time have the option of making a movie just by myself, because I function better that way. I'm going to have to find some sort of balance in my life. I do miss being in a collective, but I work best on my own, in my own crazy, erratic way. I sometimes edit 13 or 14 hours straight, and this neurotic way of working would be difficult to integrate into a collective now. I don't know what's going to happen at all.

What are your future projects?

The next movie I'm making will be about old people, and I plan to do a lot of the shooting myself, so that I'll be much more in control of what is shot and so on. The project has very little structure at the moment. I want to get involved with the issues and let the movie grow out of that.

What are the issues which interest you about it?

Well, the way old people are treated in America. If you're not white, male and in your mid-thirties you don't conform and society discards you, puts you in an institution and so on - you're forgotten about. This applies particularly to old people. ■

'Still out of breath in Arizona' and other pictures

By 1975 works by Margaret Priest will have been seen in most parts of the country. One June 4 - 22 an exhibition of her drawings opens at the Garage gallery in Earlham Street, Covent Garden. From August 10 - 21 her work will be on exhibition at the Arnolfini Gallery, Bristol, and three of her drawings will be included in the touring show; 'An Element of Landscape' - works purchased by the Arts Council. She talked to Rosie Parker about herself and the motivation behind her work.

M. I never feel that my work is successful; there is always something more to grasp; something more to dredge up. You see, on one level my work is about physical, formal workings of structure but it's also about spaces, places and times because I want to discover how much that absorbs me and makes me react is based on my background, and to convey visually these things that hover in the back of my brain.

R. Can you tell me a bit about your background?

M. Yes, I was an only child and my parents were relatively quite old when I was born, and consequently so protective and packed with fears where I was concerned that I was never allowed to do anything that might hurt me. There was a taboo on touching electrical things, crossing roads etc. But they let me play with what I wanted to, and gave me a tool set,

which was quite enlightened.

R. So they were happy that you went to art school?

M. Oh no. They were both working class people. They'd both worked and studied to become clerical workers from being manual workers, and they expected me to take the next step and to become what they considered a professional person - they wanted me to be a teacher, a solicitor, a doctor; and because I managed to get O Levels and A Levels there was nothing in my way. They were shattered that I wanted to go to art school.

R. I'm surprised that you had the courage and confidence to persist.

M. It's not courage, it's effrontery - there is a terrific effrontery in deciding to become an artist. You decide that society is going to be rewarded for giving you a grant to study, and I see the fact that I can now teach part-time in

art schools such as St. Martin's as a continuation of the grant.

R. Were you encouraged at school to go on to art college?

M. No, because the area I lived in - Dagenham - was a cultural wilderness. I went to the only grammar school in the area. And once you'd proved yourself to be clever, everybody expected you to go to university. I just had this terrible thing that I'd got to escape, I didn't know from what, but just to where I'd be valued, and I didn't feel I was valued there.

R. Not even by your contemporaries?

M. No, you see I developed late, was skinny, weedy and asthmatic; it was fifteen years ago and the height of the sweater girl. I became desperately physically insecure.

R. Do you suppose that you made up for your physical insecurity by establishing a sort of physical perfection on paper?

M. It's very easy to draw those kind of conclusions. It's an interesting parallel, my insecurity and my security of craft, but it's probably superficial, covering up layers and layers of other motivations. Still I was very physically insecure and the fact that I broke my nose five times didn't help. However, my attitude towards my physical appearance was modified within a year of going to art school. Some people actually said, 'May I draw you, you've got such an interesting face.' Whereas before they were always saying, 'Christ, look at that nose.' Maybe I knew all along that that was one area where I could function with the least amount of pain. But it was difficult to go to art school, knowing that you could go to

class area were not the people who wanted to go, but the people who were good at art and weren't good enough at anything else. So many of the people at college had been doing art at school since they were eleven, while I had done nothing. I was terrified, and unable to do what I thought was required, I just used to do neat things which were at least not dirty. I was immediately type-cast as a graphic designer/illustrator.

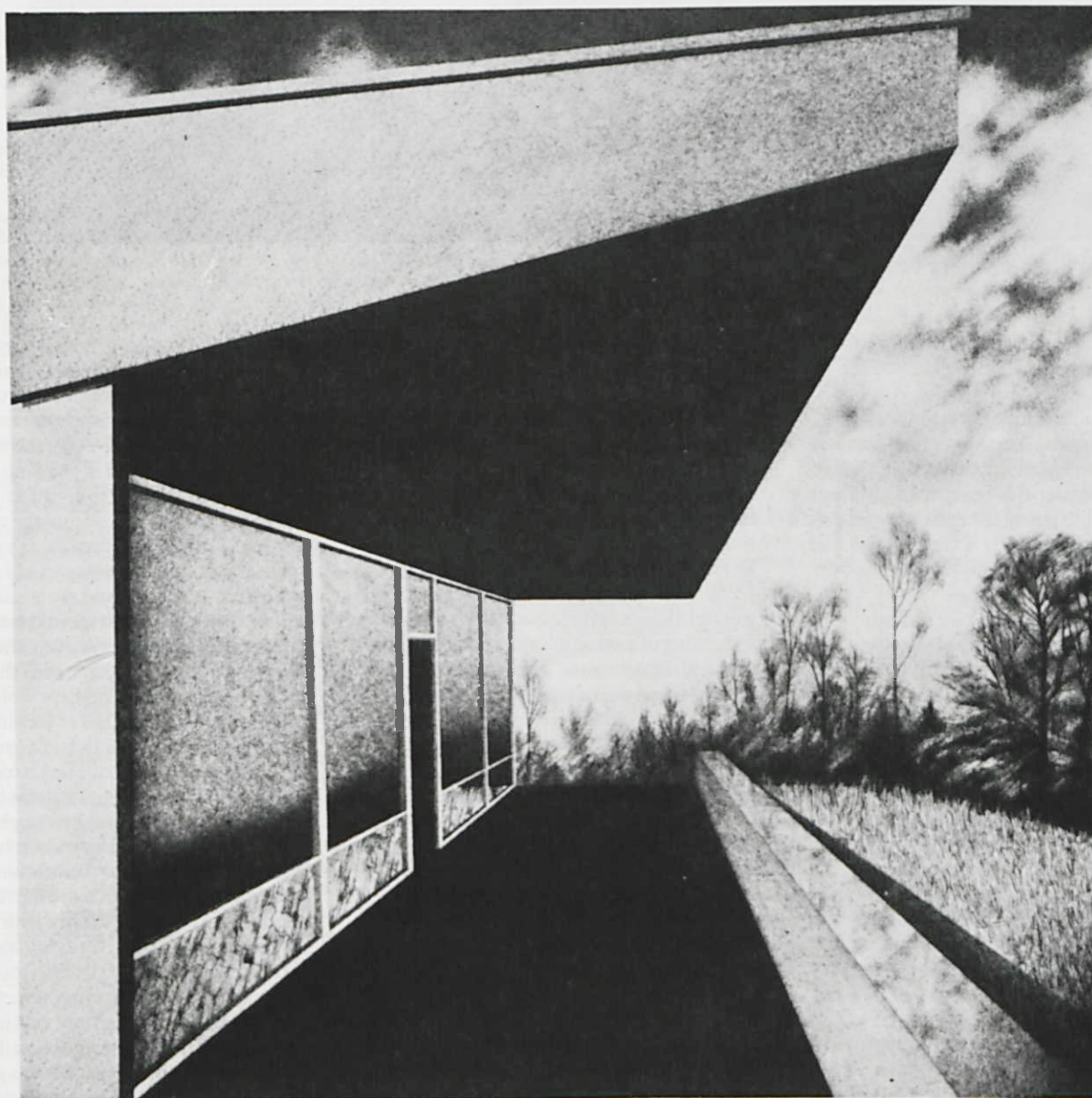
R. Do you think that the same kind of equation would have been made if you had been a man?

M. No, and my appearance was against me at the time. I looked fashionable, wore all the right clothing, and that marked me down as superficial. A concern with appearance is

R. It's striking the extent to which your actions were effected by the prejudices surrounding women's appearance. Your experiences sound like the reversal of what Betty Friedan calls the 'frilly blouse syndrome' when women who do supposedly manly work feel compelled to adopt some ultra feminine item of clothing.

Today you are doing small, exact pictures. Why did you abandon large scale painting?

M. Well, I enjoyed it, and it was very valuable. Things like that always sound pretentious, but it was very valuable; it was an experience and it was physically very stimulating. But I was making pastiches; it was coming off the surface of what other women artists were doing who were emulating men, and that's one thing I



Housebite 1971 pencil on Whatman's handmade paper 20.7 cm x 20.7 cm

university, and knowing that that was a way of changing your financial circumstances. I wanted classy things.

R. When you went to art school and began to accept your physical hangups, did you have a corresponding increase in overall confidence?

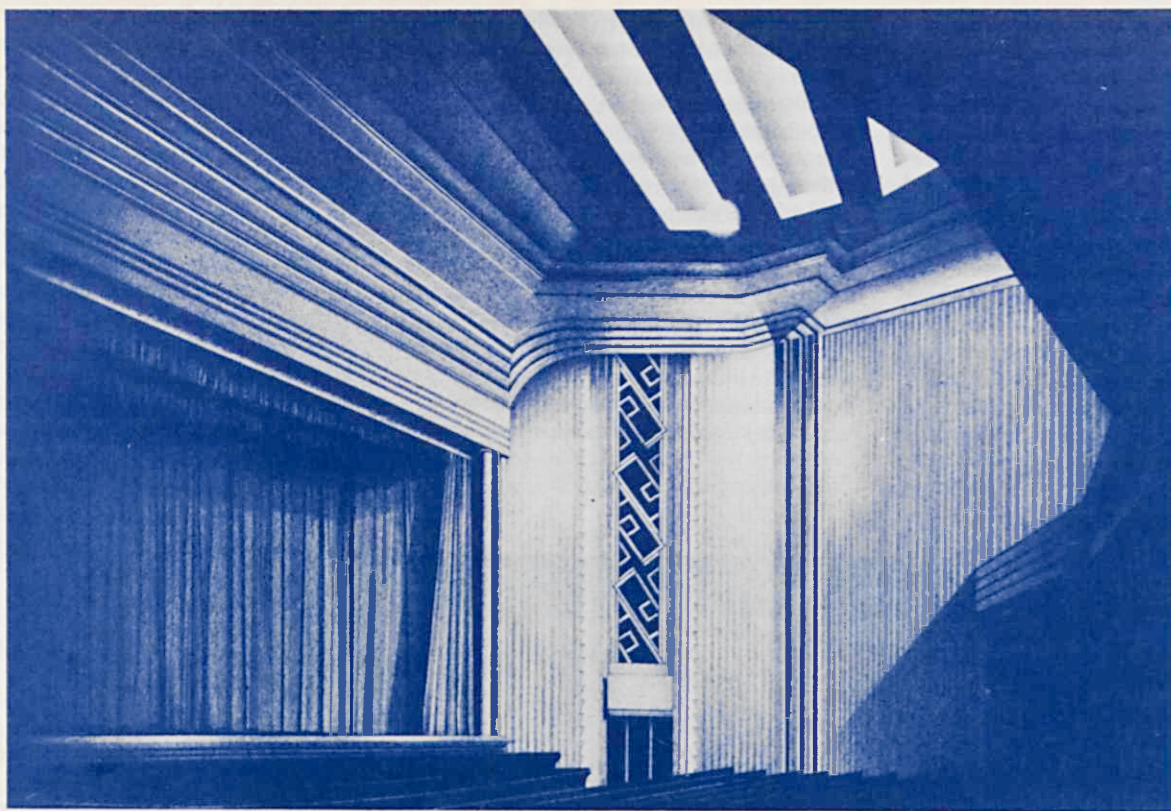
M. Not really because I had no cultural background. I had no idea at all what was going on in painting at that time, and in addition I hadn't done art at school. Most of the people who went to art school in a working

imagined to preclude a woman from the depth of intensity and drive required of a painter. It wasn't until I'd left Walthamstow after a year of pre-diploma studies and had spent one whole term as a graphic designer that I actually realised that my motivation wasn't towards graphic design at all. I reapplied for a painting course, and burst into this kind of manly painting exercise; wearing jeans all the time and working on huge chunks of hardboard - throwing myself into it.

don't want to do - I want to make a woman's art that's of a woman and not of a woman mutated in order to make it in a man's world.

R. Your position is directly opposed to that of so many women art students who say that the stereotype of the woman as a small scale delicate worker is so entrenched that they are actually discouraged from painting on large canvases.

M. On the contrary I was consistently encouraged to paint large. It was as if anything



Auditorium 1972 pencil on Whatman's handmade paper 17.2 cm x 20.7 cm

small scale was associated with the female stereotype and couldn't be the vehicle for anything universally meaningful. Anyone working on a small scale drew the comment, 'Oh, knitting again!' For a long time I was determined to do nothing that was considered typical of a woman. But I eventually realised that my strength lies in the end of my fingers. I don't have a relaxed body. I feel that the kind of person who eats a lot and yet remains thin can't do big relaxed paintings.

R. Are you saying that biology is destiny?

M. No, but for me fighting against experiencing myself as the sort of woman I am was very destructive. I turned against everything that's part of our conditioning - I didn't want to consider having children or getting married.

R. Did you begin to realise that you could work in a way which might be seen as conforming to the female stereotype because you felt able to do it in your own terms?

M. Yes, for example I eventually got married, and it's given me incredible freedom because I did it on my own terms. But I still play games, like very rarely wearing a wedding ring. I'm not sure whether it's a game, I mean how can you forget your wedding ring?

R. What do you suppose it symbolises?

M. I'm very happily married - I think everyday how lucky I am, I talk about my husband all the time which is a drag for everyone else but... I think losing my ring is not an attack on my own marriage but a defence against the labels society sticks on you with marriage. When I got married my parents thought, 'Ah she's in our camp after all.' My husband is a painter.

R. Does that create competition between you?

M. Obviously there's competition - how can there not be? You even compete over who has done the washing up. We talk about it though. I'd lived with someone else for five years and suffered all the pain of competition that remained largely unrecognised.

R. You mean that once you are conscious of

competition you can deal with it? Do you think it spurs you on to work?

M. No. I don't think consciousness can be the solution but it can be a beginning; an area in which to negotiate, I certainly don't think competition with my husband or anyone else spurs me on to work. The greatest spur is having finished a piece - I immediately want to start another.

R. How do you react to working alone today?

M. When I was at the Royal College of Art I worked alone a lot because I suffered from something of a sense of isolation having changed departments. That made me think that I worked well alone but working alone in an institute is quite different from working on one's own at home. If work goes badly in my studio I find that I just end up sitting in the kitchen drinking mammoth cups of coffee and eating biscuits. My insecurities come back and I start to worry about housework; if I'm at home I don't feel comfortable when I'm just sitting and thinking because I still have the remnants of childhood guilt - thinking is dreaming - dreaming is lazy. Going out to teach and being with people definitely stimulates me - just looking at people.

R. Yet the places you draw are deserted.

M. I don't find it easy to be friendly. I find it difficult to rush up smiling and say hello. I like people who are friendly to me but I can't reach out to people, and my work is the same. My work demands that people come to them, they demand effort on behalf of the viewer. But they are avoidable - they melt into printed matter.

R. They are so mechanically perfect that they resemble photos.

M. Yes, there is a superficial resemblance; it's intentional. I'm trying in pencil to get closer to the more immediate stamp of authority which the media has. Most of the information we receive comes second hand from books, T.V. etc. Years ago I was working in the Science Museum and a boy came up to me, looked at my drawing and said, 'Did you do that or was it

done?' My attitude is contradictory because on one hand I'm hiding in media manifestation, and on the other, despite all I know of current style, I'm absorbed in using the craft aspect as a vehicle for emotion. During the ten years that I've been involved in painting there have been constant changes in approach, and having a craft has given me an anchorage and the freedom of having a direction. It's a narrow precise language. Some would call it crystallised, others would say ossified, and I think it would be fair to see in it both those extremes. Some men have even said that it's frigid. Nobody would have used the term if I hadn't been a woman. Perhaps women are expected to convey a kind of warmth or earthiness of emotions. In fact a great many of the pictures are of places I feel strong emotions towards. They are the equivalents of places I've dreamed about since I was a child. And I feel I'm a part of the places when I draw them. While I drew this one, "Auditorium", I felt that I had been there on some terrible October afternoon in an empty theatre with a cleaner sweeping up dog ends. And this one, "Still out of breath in Arizona" relates to the asthma I've had since I was a child. It has sometimes got to the point when I have to take cortisone. Then I take myself much too seriously and I'm a real drag. That's my other speciality; a goodline in dramatic acts. Anyway, as a child I was always told that unless my asthma improved I'd be packed off to one of those council run institutions in Switzerland, and as an adult I'm always hearing that all American asthmatics always live in Arizona. I imagined arriving in Arizona and still being out of breath - what could be worse. □

Margaret's drawings can be seen in 'Elements Of Landscape' at:

Blackburn September 21 - October 20

Newcastle November 30 - January 4

Plymouth February 15 - March 16

Dorchester March 26 - April 20

The show will be touring until November '75 and the above dates are subject to conformation.

Books

Prostitutes by Denise Winn Hutchinson £2.25

I emerged from reading *Prostitutes* knowing more than when I started. Denise Winn did not set out to prove any theory about prostitution, let alone a feminist one. As she says, 'Any conclusions are yours, not mine'. This left her free to concentrate on each prostitute's life (which she relates as fiction, though all incidents are factual) as an individual's life. The differences among them go a long way towards convincing us that each case is indeed individual; that our accustomed ways of equating 'prostitute' with tough painted street walker or impoverished and unhappy object of pity are inadequate. Here are all the varieties of people and jobs: the men and women who provide homo- or hetero-sexual services, and the transvestites who may provide either.

In the introduction, Winn describes the laws which, by their omissions, permit the business of prostitution to be carried on in a private flat. These laws forbid only: street-soliciting, brothel keeping, a man to live off a woman's immoral earnings, inciting anyone to go into prostitution, and a man or woman to live off a man's immoral earnings. This achieves one remarkable advantage. Unlike large cities in the U.S.A., London allows no large-scale pimp control of women. The loophole in the law allows women to live off another woman's immoral earnings. Thus, female shopkeepers can charge high rates to the prostitute for posting a notice advertising (in coy language) her call-flat's number. It also allows the prostitute to employ a maid at the flat to take her phone calls and usher in clients. Prostitution, so long as it is hidden away from the public view, is permitted here.

The strength of Winn's book also presents its only difficulty. While the lives of the prostitutes are clearly presented, it is essentially their own view of themselves and their activities which comes across. One of the qualities lacking in their stories is depth of self-knowledge: they are very defensive. Their attitudes range from a blunt dismissal of the idea that their job is in any way different from any other job, to a damaging confusion about themselves. Yet Winn presents them truly and sharply, so that, to a perceptive reader, the contradictions in their lives and their various levels of experience, are quite clear.

In conjunction with this book, I read Dorothy Tennov's article 'Patriarchal Control of Female Body Functions and the Creation of Female "Criminals"', in the journal *Women Speaking* (Jan. 1974). She mentions that the U.S. National Organization for Women is advocating legalisation of prostitution. This would benefit U.S. prostitutes by freeing them from pimps and police harassment and could enable them to take legal action against non-paying or threatening clients (as obtains in any other commercial transaction). It might also suggest that N.O.W. has accepted the prostitutes' own evaluation

of their activity as 'a job', but I somehow doubt that. It is one thing to insist on better working and living conditions for all women; quite another to endorse prostitution as a viable career.

It's often assumed that a flimsy moralism is the only basis for disliking prostitution, and that this has been inculcated by the prevailing patriarchal attitude to women as either mother or whore. Certainly, our male-dominated society has it both ways, by first instituting prostitution and then making it socially unacceptable. Keeping it down among the boys, as it were. And keeping 'respectable' women monogomously married, bearing 'legitimate' children to their husbands.

Prostitutes often claim they stand outside the system which regulates other women's lives. They are independent, they pay no taxes, they are in control of what happens with each client. No call-flat, professional prostitute has to agree to fulfill any sexual demand she has an aversion to. Each client represents a brief, casual, emotionally meaningless encounter for which she is well paid. While each transaction in itself may be painless and harmless, what of the cumulative effect on the prostitute? We've recognized that the way some men both keep their cool and all control during a series of sexual relations is emotionally damaging to them. Not to mention us. Any person, man or woman, who operates in a controlling manner loses the ability to experience the caring and sharing sort of relationship which feminists have recognized as healthiest and happiest. Granted, a lack of emotional 'connectedness' may not be the fact of every prostitute; but it is more likely than not.

Psychologists see prostitution as one of the ways of using another person for selfish sexual satisfaction and see it as a schizoid activity. They refer to clients. I would extend the definition to include the prostitute. Prolonged practice of prostitution must involve her in similar psychological ills as her clients. The exploited becomes the exploiter.

There's lots more to be said about prostitution. So long as a woman can make more money in one night than at a regular job, prostitution will continue to be the profession of choice for many. Again, casual and occasional street-walking is prohibited by law. It goes on, but these are the people picked up by police and fined. The poor women who want to supplement her budget occasionally, is discriminated against. The only way to pursue prostitution free from legal sanctions is to have a call-flat, to be committed to it as a full-time profession. And it is this daily series of meaningless sexual encounters which is emotionally damaging. The once-weekly foray into the street might not be: but then, the street is positively dangerous any way you look at it. Again, the majority of prostitutes have male clients. Partly only, because men in this society can afford the luxury. How many woman can? But, back to the first point, how many women would avail themselves of the service if they could? Isn't it, except for rare exceptions, a male instituted and perpetuated activity.

Finally, the only way to decide about prostitution is to test it out as a possibility, imaginatively. If you were out of money, would you do it? If you could

afford the fee, would you employ a prostitute? *Prostitutes* provides the variety of raw material which will back up your decision, whichever it is.

Carol Morrell

SUBSCRIBE.

I enclose cheque/PO for £3.12 for 12 issues of *Spare Rib* made payable to New English Library, Barnards Inn, Holborn, London, EC1.

Name

Address

Another View of Psychoanalysis and Feminism

See *Letters for another view*

In her latest book, *Psychoanalysis and Feminism*, Juliet Mitchell strains at all costs to defend Freud from the vicious attacks of contemporary feminists. However, her solicitude for Freud blinds or blocks her from a critical assessment of what Freud's achievement really was.

Throughout her book Juliet Mitchell reiterates Freud's theories on penis-envy uncritically with little personal comment as if they were self-evidently true. It is only when we reach the chapters devoted to refuting feminist views of Freud that she will admit that some people find this concept difficult to accept. The justification she offers for the concept is that above all it is part of unconscious mental life, in the realm of "desire, phantasy, the laws of the unconscious". Penis-envy is something experienced by girls in their phantasy life - or so Freud and Mitchell claim - therefore it is a 'law of the unconscious'.

In the chapter on 'Kate Millett: Freud, Facts and Fantasies', Mitchell scoffs at the way feminists try to reduce Freud to "the social realities from which he deduced his psychological constructs". These social realities are

described by Millett as:

"Confronted with so much concrete evidence of the male's superior status, sensing on all sides the depreciation in which they are held, girls envy not the penis, but only what the penis gives one social pretensions to."

Juliet Mitchell avoids arguing this point by making a sarcastic comment about the "eminently sensible little girls that Millett . . . conjures up", and in doing so comes back full circle to the idea of penis-envy as a special law of the unconscious with only tenuous links with the original social reality from which it arose. She maintains only very half-heartedly that Freud "never denied that the father had the power, but what he (Freud) was interested in was how this social reality was reflected in mental life."

Yet in fact Freud makes no attempt to show clearly that his psychological constructs are based on social realities and therefore accessible to change as social reality is.

On the contrary, he seems to be much keener to suggest that his psychological constructs are *laws* of the unconscious, with a foundation in human nature more than in social reality. In his lecture on *The Sexual Life of Human Beings*, Freud even goes so far as to say that girls feel disadvantaged because "owing to their lack of a big, visible penis, they envy boys for possessing one, and that, in the main for this reason, they develop a wish to be a man."

- i.e. a purely physical comparison of male and female genitalis will create envy in the female for that 'big, visible penis'.

Juliet Mitchell often emphasises that unconscious life is not rational - or that the realities of the unconscious cannot be straightforwardly paralleled in the realities of conscious life. So that when Freud talks of a girl transferring her desire for a penis onto the desire for a baby (roughly speaking), he does not mean this in any literal, rational or self-determined sense; this movement takes place behind the scenes in the murky depths of the unconscious. This distinction is perfectly adequate in some contexts. However, whenever Freud talks about penis-envy, he makes it very clear that he is not speaking within the context of the unconscious, but in the context of everyday, physical experience - social realities if you like - where he really does seem to believe that on a purely physical level little girls envy little boys' pricks because it is "far superior equipment" - *not* because little boys and/or men have a much better deal in social life.

This is the kind of literalism that Freud himself is guilty of, not the feminists, who are trying to point out that Freud does in fact omit the social context which might spark off unconscious phantasies of envying penises - and postulates instead that due merely to the size of a boy's genital equipment, girls will automatically be filled with envy for the 'longed-for' penis. I should have thought that masturbation for little girls would be just as much fun as for little boys, and that they would have no reason for thinking otherwise unless other social experiences taught them to believe that boys were superior beings who had more fun in other spheres than girls.

If penis-envy exists at all (and I think that this too depends on the social context in which you're brought up, so that

girls with elder brothers are more likely to experience it) I think it obviously relates to social realities in a much more direct way than other 'laws of the unconscious', and certainly much more directly than Freud ever admits. It seems odd that Juliet Mitchell should choose as a feminist herself to battle against the interpretations of fellow feminists without either examining their case properly or arguing on equal terms against them. Instead she prefers to state her case in isolation, from an assumption of her superiority and Freud's. Snide remarks and assertions are a pretty inadequate way of going about clearing up our 'misunderstanding of Freud's theories'. *Sue Aspinall*

Film

FREE PREGNANCY TESTS

British Pregnancy Advisory Service is a non profit making registered charitable trust.

Birmingham
021-643 1461
Brighton
0273 509726

Leeds
0532 443861
Liverpool
051-227 3721

British Pregnancy Advisory Service

BPAS

Theatre

Chez Nous
by Peter Nichols
The Globe Theatre

Chez Nous is billed as 'a domestic comedy'. Well, there are jokes and the audience laughed at them; but there are jokes and jokes. Like his earlier play, *Forget-me-not-Lane*, this new play by Peter Nichols conceals behind a cosy title (and tea on a tray in the matinee) a beachcombing expedition into the 'realities' behind successful bourgeois marriage. My own rather morbid fascination with his work derives from the way in which his conventional theatrical form maintains a brittle framework for cynicism, despair, physical prurience, and yet makes him far more of a potential realist than the John Mortimers, Simon Grays of West End theatre.

Chez Nous is about two nouveau riche couples. One, Dick and Liz have invited the other, Phil and Di, for a holiday in their converted French barn ('so Sunday papers'). Dick has written a controversial best seller called 'The Nubile Baby', which is anti authoritarianism in schools and advocates lots of freedom (sexual too) for young kids. Liz is proudly sporting a new baby - at 38. Phil and Di have left Di's daughter behind (by a previous lover), and they highlight the 'success' of Dick and Liz in work and life. To cut a long play short, it transpires, through the intervention of an eccentric old local Frenchman, that the new baby ain't whose it seems. It is in fact that of Jane, Dick and Liz's 14-year-old daughter, by Phil, the result of an abandoned moment in the woods the previous year. This event acts as catalyst, and in a fairly well-behaved way the repressions and fantasies of all four emerge. Phil has always wanted a son; Di has had a bad gynaecological history (she is sterile) and persistently makes denigratory remarks about her scarred body (at which the audience laughs). Dick, the upright pediatrician confesses that 'Children are boring' and reveals a mad

desire to run off with Di. At first she agrees, being so furious at Phil's behaviour; Phil meanwhile wants to adopt the baby, and both Liz and Di are opposed. Both couples show dissatisfaction with their sexual relationships, and a barely repressed distaste for physical processes.

And as an accompaniment to the domestic upheavals, at intervals there are wider discussions of ideas. Dick accuses Phil of being immature, a utopian socialist. Liz comments that socialism sounds 'like the Co-op, only sexy'. In passing the *British Road to Socialism* is slammed, and after the intervention of a trendy American couple, come to interview Dick and bringing their sexual and fertility problems with them, Dick comments: 'The family is like a car, out of date, but we go on using it'. At the end three of them go off to collect Jane and her friends for a birthday party while Dick symbolically and frustratedly tries to break an egg by holding it between thumb and forefinger.

There is no doubt that Nichols is not happy with marriage and the family; but his views are clearly those of the characters: the family is all we've got, in the absence of any explicit politics or ideals. The two 'outsiders' who could present any kind of threat at all to the hothouse defence of bourgeois family ideals are the old Frenchman, who shuffles across the stage at intervals, a caricature of the old and displaced peasantry (the audience obediently laughs at him every time), and Jane, who never appears. Her absence is the most significant thing about the play. We have no idea what she is, how she feels; she is simply a handy cipher, a dramatic device used to trigger off the agonies of the two couples. Her absence reinforces Nichols' lack of faith in change and the future. It simply does not exist.

Instead there is 'comedy' and the production itself. Every time any basic problem comes up, a joke is made out of it, or it is delivered as an eccentric throwaway. The set in the Globe production acts as a three-dimensional backcloth (applauded when the curtain rose), before which the characters move stiffly and unimaginatively. Albert Finney as Phil and Pat Heywood as Liz give their roles as relaxed a naturalism as they can - given the fact that the play and the production are more words than actions. Gratuitous bits of business provide the setting for the traumas - filling wine bottles, playing badminton, until it seems that the lives of the people we're watching are themselves gratuitous. However, in spite of all the upheavals we have seen, the hatreds and insecurities we have seen, the ending leaves us in no doubt but that life will carry on as before. The religion of the family is too strong, and the two couples have shut out both the past (in the person of the old man) and the future (in the absence of Jane).

There are moments when it seems that with a bit more honesty Peter Nichols might develop into a British Edward Albee. But his 'good taste', his theatrical cowardice, his inability to see beyond the dilemma he is able to describe, leaves him playing safe, projecting intimate horrors into a large plush auditorium, where they bounce round the walls and safely back onto the stage.

Micheline Wandor



Music reviews are based on impressions after several hearings, which works for albums meant for immediate impact but many LP's need more time (which the copy deadline rarely allows) to form a conclusive opinion. I feel that reviewing records is a responsibility, it is only my opinion and when I'm unable to criticize or interpret on a constructive level, I think they are still necessary on a straight 'what's available' basis.

The review of Joni Mitchell's LP 'Court And Spark' (Asylum) in last month's issue was a first impression and as such I still agree with it, but since then I've become much more involved with her expressions. I've heard it over and over and each time I've identified with her lyrics more. It's like poetry complemented by beautiful arrangements but her confusion still confuses me and an interpretation would differ according to each listener's personal experiences.

It is important that Spare Rib's record reviews remain feminist but it would be good to have opinions other than mine. If you have an album old or new, that you feel you'd like to write a couple of hundred words on, please send it in to me, with your address and telephone number (if possible).

Ann Peebles 'I Can't Stand the Rain' (London)

The title track is the most outstanding feature of this album and quite rightly, has been successful as a single. She wrote (along with husband Donald Bryant and a couple of others) seven of the ten numbers, and all without exception, are love songs. Only one song, 'Until You Came Into My Life' portrays her happiness within a relationship, the remainder are songs of lost love, fear of vulnerability and the need for trust. Even though at times she sings of needing more meaning to her life than loving a man, she seems unable to define the need and falls sadly back into wanting, yet feeling frustrated within an exclusive relationship. The production balances well with her strong voice and the horn section is reminiscent of Otis Redding and disco soul sound. However, I can't help feeling that the arrangements could be more varied, the sequence of style borders precariously on monotony.

Syreeta Wright 'Syreeta' (Mowest)

Taking advantage of being free to review old releases, I recently found this album that you may have missed when it came out in November 1972. Syreeta

Wright was once married to, and sang with Stevie Wonder. She also co-wrote songs with him, mainly the lyrics and this album has a selection of their individual and combined compositions. If you enjoy Stevie Wonder's music, then you'll want to hear this and though his influence is undoubtedly strong, (he arranged and produced it and left his synthesised trade mark throughout) Syreeta's voice is a powerful and beautiful match. On side two there's an interesting adaption of Lennon/McCartney's 'She's Leaving Home' with synthesised background vocals (I think Wonder's) and he's still more in evidence vocally on the last track 'To Know You Is To Love You'. But the 'A' side has the ideal Wright/Wonder fusion on the opening track 'I Love Every Little Thing About You' and the following 'Black Maybe'. I look forward to finding out her development since this album, as an individual singer/songwriter.



Shusha (United Artists)

Shusha's earliest memory of singing was at four years old, in a play which celebrated women's liberation day in Persia, the day that the women's veil was abolished.

'I have been married in England for ten years but it was impossible to sing professionally whilst I was subsidising someone else's talent. We separated two years ago but still there is much difficulty. Though we have had gigs around England, there is not enough money to go round the five musicians, myself and my two children. The musicians are good and dedicated so I don't want to lose them but they have to do other work to make some more money.

This is my third album, eighteen months work and much hope has gone into its making. The first two LP's were released on Tangent - a wonderful company who produce ethnic music. This is the first time I've been with a big record company (United Artists) but they have been alright and have done things that they've promised. I have been able to remain myself. I don't want a glamorous image, or to be set up like a show-biz courtesan, perhaps I could earn more money that way, but I have to believe in what I do. Singers who are manufactured and have high pressures soon fade away. I don't want to churn out songs because of commercial pressures, I want to build on quality, maybe it will take longer but I want to sing until I'm sixty and reach as many people as possible.

My songs are for listening to, rather than for dancing. The message of this album is anti-oppression, they are songs of love, for you don't oppress the people you love. The words are from poets like William Blake and Shakespeare which are set to music and there's a song for Natalia (a Russian poet who

has been in a 'psychiatric' prison for the past three years for protesting against the invasion of Czechoslovakia by the Russian army.) Also, she is victimised for having an illegitimate child, like all women she is doubly oppressed.'

The single soon to be released from the album is a Persian traditional folk song, the 'B' side will be Shusha's own song 'Wild Flowers'.

Marion Fudger

Music News...

Dear Sisters,

We are a group of lesbian feminists creating a record company called Olivia Records. There are hundreds of women across the country who are creating women's music, music that reflects our experiences, thoughts, and emotions, and is another part of a growing women's culture. We feel that these women should have access to the recording industry and so be able to be heard in all our communities. Olivia Records is being created for just this purpose, a national women's recording company. We are interested in high quality music that is not oppressive to women; music that can be, but does not have to be, overtly political; music that comes from and speaks to all facets of our lives.

Olivia Records will become as independent as possible from the male-supremacist economic system. We will employ only women and will provide those jobs for each other at living wages. We recognize the importance for working out class, race, and age differences among all employees, and it is important that Olivia be a non-oppressive institution in which people can grow and create. It will be operated on a collective basis, in which musicians will control their music, and other workers will control their working conditions.

We will set up our own distribution system and our records will be available to large numbers of women throughout the U.S. and Canada. Any profit made on the sale of the records will go back into the company. No one will get rich at Olivia, but everyone will earn a decent wage, working at something we are creating for ourselves and future feminists.

Olivia Records needs engineers, producers, promotionists, financial managers, distributors, musicians, lawyers, accountants, etc. We need your help. If you are a musician, send us a tape (cassette, reel-to-reel) of your work. Or just send us a letter and tell what you do or where your interest might lie.

We have just finished producing our first record, a 45 rpm of Meg Christian and Chris Williamson to be used for fund-raising, which will be available soon. We start producing our first LP in the next few months, so get in touch with us as soon as you read this. We look forward to hearing from you.

Ginny Berson and Helaine Harris
for Olivia Records

Write to:
Olivia Records
P.O. Box 1784
Main City Station
Wash., D.C. 20013



Why aren't there more women in music?
When was the wedge driven in that separated the sexes in music and left women behind?
How did you first relate to music and musicians and how did your parents' and friends' inhibitions/tastes affect you?
What exactly is the myth/aura based on, which sets musical performers apart from the 'ordinary' but necessary audience?
Where do we start in trying to answer all the questions which leave women,

- 1) emotionally and financially supporting the male musicians
- 2) reduced to being used as objects of sexual satisfaction (groupies)
- 3) or shyly admitting that they just 'can't' play or sing (because they haven't enough confidence and aren't given emotional or practical support or encouragement)

Eight of us, with varying interests and involvements in music got together for the first meeting of the women in music group. Naturally it was difficult to talk about our earliest memories of musical influence on our lives, some of us hadn't met before.

To talk within a women's liberation group situation, where the basis of collective discussion is to allow and encourage every one to take an equal part, was new to some and the excitement of being able to talk freely for the first time, led to the more confident speakers controlling much of the discussion.

I decided to tape the meeting to help recount what happened so that I could write about it and also provide a basis for the next meeting. To begin with, everyone was very aware of the microphone and frightened to talk. Initially, this could have contributed to the fact that the women who were most used to microphones (singers, musicians and writers) talking more than others.

So that the conversation wouldn't become too specialised, we agreed it was important to talk with women inside and outside of the music industry. All women are exposed to music and we tried to work out who or what determined the kind of music we first got into.

Several of us had experiences in common; a girlfriend or boyfriend who impressed us to the extent that we would imitate them and their tastes in music. After some time, we would convince ourselves that we liked the music and actually relax and enjoy it.

But did we fall in love with the music or the musicians? and why were our heroes in revolutionary music? People don't sleep with photographs of Beethoven or even Louis Armstrong under their pillows. In retrospect, we felt it had a lot to do with them being packaged, tied up with an erotic image and then being constantly offered. Perhaps it wasn't so much a case of wanting the musician himself, but more a heavy identification and rather wanting to be him.

The labels attached to different styles of music could also become a barrier. Many people will say they dislike jazz, freeform, experimental, bluegrass or classical music even before they've heard it. Again, we had experience in common, of hearing by accident, music that was unusual to us and finding to our surprise that we actually enjoyed it. There was some disagreement on the question of why the majority of people don't enjoy more complex forms of music.

'What's annoying is that anyone can like any kind of music, but people say that the working classes are dumb and can't understand it. I think that most people are so shattered doing jobs and working over-time, that they've got no energy left.'

'No, that's not true because lots and lots of working class blokes I meet, really get into music terribly strongly, even though they may be shattered by their jobs, for them it's a major escape, whether it's listening to it, or getting a band together. I always think it's interesting to compare the taste in music of the girls and blokes that I teach. The guys really appreciate good rock music whereas the girls like the people who play it, the image. The blokes really listen intently and wish to play it, the girls would never think of doing it.'

In what areas of music are most women? In the old days, they used to have women's bands, dressed in evening gowns, like Ivy Benson's Big Band, now a lot of women are in folk music. We felt this tied in with folk music being gentler, less aggressive and somehow more real, as folk songs are stories of life. The myth of masculinity, power and aggressiveness which surrounds rock music, is reinforced still further by

To begin to try and work out the truth, we have to understand what we're up against: the prejudiced men in positions of power in the industry, the prejudiced content of the music press (who need to perpetuate the existing structure in order to stay in business) our indoctrination as women and inherent oppressions and the capitalist system which is the foundation of the music industry.

We have to look to ourselves to find the answers, question personal feelings, share them with other women and together analyse the origins of this influence on our lives. From the supportive base of a collective we hope to build a framework within which we can understand and therefore change the existing repressive roles of women and music, but it is necessary for the discussion to be ongoing to make it possible for ideas to evolve.

We have started.

by Marion Fudger

the amount of technical equipment and amplification used. Women are not encouraged to come to terms with electronics, in fact from school days, they are positively pushed into domestic studies. It takes tremendous confidence and an encouraging environment to overcome the feelings of alienation and inadequacy that holds a woman back from participating in rock music and leaves her watching. Of the women that are involved, their inability to fit in with the pre-cast mould is reflected by the number of them who are unable to feel comfortable and confident enough to move about on stage. The idea isn't around for a little girl to be a rock musician, it is considered unfeminine for a woman to hold an instrument, (though that is beginning to break down with the advent of 'Fanny' and other women musicians.) But that's not the case in classical music.

'Classical instruments seem asexual, but rock instruments, guitar, saxophone, drums, it's different.'

'But in classical music, you hold the instruments very straight, in all other music, it's a phallic symbol - it's used like it. In classical music, even a cello between your legs, it's a very different thing.'

We agreed that it tended to be middle class/upper class people who appreciated and played classical music and that created an image unique to classical music.

We found that we all used to feel in awe of male musicians. 'Musicians score with more women than any other man outside of film stars, footballers or the hierarchy of men in record companies, music press or roadies. Most men would like to be in that position, it's so called affirmation of their masculinity, so a lot of men, not all, by just picking up an instrument can be in that position.'

'I often used to gaze into their eyes and think how wonderful it all was and how I'd love to get inside what they were doing, most probably they were just thinking 'Ah, she looks likely'. I think I wanted to express what they were expressing, I was projecting what I wanted to do onto them.'

'I really fantasized about those musicians, I knew they were real shits but I liked the way they looked. All these jazz bands came over from the States, I know I would have liked to have been them, it's true, still today I wish I could play. But those black guys, they were so sharp, short hair, after-shave, moustaches, no-one was doing that here. They were so different to the boys I knew. Who did I know? Bloody boy scouts! There was a world of difference between him saying 'G'night then' after Saturday pictures and this great trumpet player saying 'C'mon baby, come to bed' But there was no other way that a woman could be part of the jazz scene, unless she slept with the musicians, but even then she was treated like shit.'

We looked at the way the image of rock singers and their music had changed since we were young and considered that the development reflected political changes. There seemed to be an obvious break from the slushy kind of music that our parents sang, like 'If you were the only girl in the world' to rock 'n' roll. Bill Haley and others like him picked up on rhythm and blues, which was originally black music, exposed and then exploited it. The reactions of parents couldn't stifle this new music which soon belonged exclusively to the young and reflected their energy and defiance of authority. We talked of the restrictions placed on us by our parents because the image of the music and its followers represented their gradual loss of control over us.

During the Elvis and Cliff Richard era, the women singers changed little and as people started to write their own music and groups flooded ▶

the music scene, female soloists became fewer. Women were not experienced as musicians. Even now, because women's main involvement in music is as singers, the marketing of women has become highly sophisticated and restrictive. To break away from the stereotyping means forfeiting the chance of becoming known and hence making a living. The music press and the record companies have little knowledge of publicising women, except on sex appeal. There are many women who refuse to go through the sex factory, but unless the industry changes its attitude, few will ever hear of them. The music press will blindly continue to ask 'Where have all the good girls gone?' *Melody Maker*, March 30, 1974).

How then, can potential women musicians gain the confidence to start, if they have no examples to identify with? In America, the evolution of women in music is further advanced, more women have gained the strength needed to enable them to be as they choose, and obviously other women are following.

We talked of the women who had been crushed by the system because they were unable to cope with the pressure. Julie Driscoll is one example, the music press would have us believe that she got married and copped out. Not so, she is still singing, but in the way *she* wants to and of course, the industry isn't interested. And there are more.

The system also forces women to exploit women; as managers, producers, publicists and music journalists. Here is where feminist consciousness is badly needed. Given the fact that when these women entered the industry they were forced to exist as individuals, if they could now feel a connection with other women, they could understand what they are doing to each other, and organise against it. The competition for jobs (which may affect the industry more intensely given the economic situation) makes it impossible for one individual to go against the policy of their particular area in the business.

Prejudice against women musicians, singers or workers in the business is still very much in evidence, hence it is not surprising that many women try to cope with it by apeing men and becoming 'one of the boys'. To try and develop a sense of identity in a situation which is predominantly male is difficult enough, but they are so few in number and isolated from each other that they need support from outside as well as inside the industry to strengthen their position. Women's liberation and feminist pressure is already having a noticeable affect on the industry and the music media, though initially it may only be tokenism on their behalf.

There was a conflict of ideas on the ways of changing the position of women in music. Whilst one person felt that it was useless to try to change things from inside and that the whole structure needed to be overthrown. Most of us agreed that nothing could be changed overnight and by saying that the system needed to be overthrown, most women would feel alienated if they didn't see the connection. If we try to make changes within the system, we are not therefore saying it is a good system.

We briefly examined the way in which the music business exploits the woman in the home. The frustration of her repressed, lonely, monotonous role, forces her to fantasize in order to escape for a while from the reality of her situation. The industry, with its sophisticated methods of marketing, exploits her dreams. Engelbert Humperdinck, Val Doonican, Tom Jones and countless others, along with the radio disc jockeys, are commodities used to perpetuate her role; to acknowledge the cause would mean the loss of vast profits.

What about the myth that record, television and radio companies propagate: women just don't like listening to, or watching other women? (Their argument for not having more women in those areas). We disagreed violently, we felt the opposite.

'Women are being women in a different way now and you really identify much more. To break open that myth, you have to start in quite a small way, just playing in quite small places. Then the fact that women come to listen to other women playing would gradually grow. Like with books, they never published stuff about women by women until women's liberation. It's happened now that all publishers realise they can sell feminist books. It started off by women writing pamphlets or in underground papers. Spare Rib is proof too. I think it would contribute to women's consciousness if they heard women singing in a different way.'

'That's why I feel so happy when I keep hearing of women in audiences identifying with women performers to the extent of starting themselves.'

'But it's easy to bask in the praise of men who say 'You're the only woman I know who can really do it' because although it's wrong, you can't help dearly wanting to be accepted by male musicians. But the thing to do is to say 'I'm not an exception and don't encourage me to feel that I am, any women can do it, given an environment of encouragement.'

I am looking forward to our next meeting, when we will use this as a basis for discussion. If anyone else wishes to set up a similar group in their area, I would be happy to give any information that I have and also set aside a regular free space in this section for you to advertise. □

We received many more letters asking for the return of Li Shuangshuang than we have room to print. Here are some extracts from a few of the letters.

No one commented! Li Shuangshuang is fantastic. Compulsive. I'm *involved* with her. Don't stop now. Especially when Xiwang is laying down the law.
love,
Berta Freistadt,
62 De Vere Gardens,
Ilford.

I believe it will be a *bad* thing to discontinue Li Shuangshuang. These Chinese strip cartoons do have something for us to learn from, especially in the field of women's self-image, just as we have found their picture books (which shock some of our young by making the girl the doctor and the boy the nurse, etc) have useful messages for our children.

Ken Forge,
14 Thornton Rd,
Bromley, Kent

Li Shuangshuang is such a tough lady, but the best bit is it's all so honest about the confusion people feel sometimes.

But I don't know. One of my friends said she really felt she wanted to like Li S. but somehow she couldn't get interested.

In your paragraph beside the last instalment when you said you might stop it if no one was interested. You sounded so hurt somehow and sad, as if you'd had this good idea and no one appreciated it. You seemed to be saying you'd failed. I never know whether that's a bad thing or really good that you're not too pigheaded to admit it if it's true.

Lots of love,
Lucy Draper,
5 Western Rd,
Hove, Sussex

Don't stop the comic strip, it's good. It is immediate and simple yet pointing to certain basic human dilemmas, like the conflict between moral responsibility and one's emotional involvements. So, I have poured in a request in the hope you can keep Li S.

Yours,
Lindsey Whetham (Ms),
45 Woodland Rise,
London N10.

It's interesting to see what are the 'ideals of womanhood' officially encouraged under the current Chinese ideology.

Vicki Winsor,
Leamington Spa.

I am appealing for the continuance

of Li Shuangshuang not because I couldn't live without it, but because it is interesting and informative. A comic strip is always a valuable means of putting across a message which can be heavy and unpalatable in straight prose form.
Hopefully yours,
K.J. Fraser,
34 Kersland St,
Glasgow.

I am very disappointed to see that you have discontinued Li Shuangshuang and I beg you to recommence the series, both for my sake and the general good of the women's movement which, I believe, can only survive a powerful force if it arises out of and reflects socialist ideas generally - as the history of the movement earlier this century demonstrated.

It would be a sad judgement on your readers if Li S. excited very little interest. It might even justify those who considered your publication catered for a strong streak of female chauvinist opportunism.

Yours,
Amargillis Peng,
46 Hitherfield Rd,
London SW16

It is the first time I have seen the comic strip form used in a truly interesting way, without the reliance of stereotypes and characters. Also the insight it gives into the workings of a Chinese commune is quite fascinating, especially the awareness of politics in personal relationships. I think it has every relevance to women in the West, especially women in the movement who must find ways of coming to terms with a politically unaware mate.

Love and solidarity,
Susan de Tarr.

Beautiful drawings, lovely language, totally absorbing because so foreign and yet so universally applicable. But I cannot yet read it critically.

Yours,
Sarah Mottershead,
50A Quinton St,
London SW18

It's interesting to see that while Li S. has disappeared, page 12 had a revolting advert for Hapkido. Give us back the genuine view of China please.

Love,
Chris Johnstone,
Derwent College,
University of York.



LI SHUANGSHUANG

Xiwan is laying down the law to Shuangshuang.

If he is to remain with her, now she has been appointed team leader, he insists she must obey a few rules.

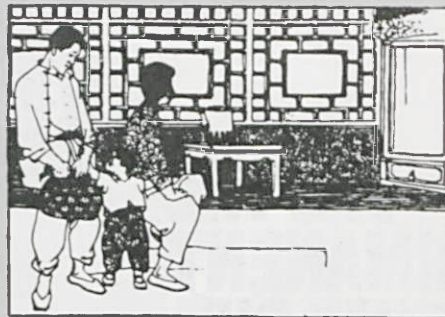
Take Jin Qiao, for example, he's an assistant team leader, you've got to learn to get along with him.



101. "As for the last rule, when you are dealing with people, give them some leeway and don't make so many proposals to the cadres. . . ." Before he had finished, Shuangshuang's expression suddenly changed and she snapped at him, "What?"



102. Unable to control her anger any more, Shuangshuang threw his bundle out of the door and said furiously, "Out you go!"



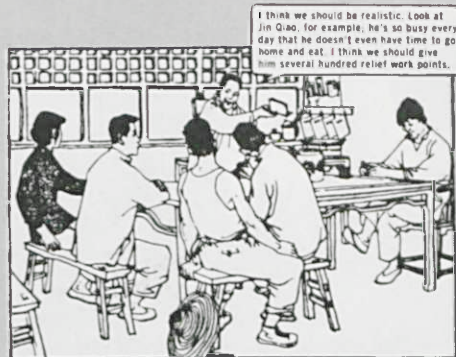
103. Originally Xiwan had only wanted to scare Shuangshuang; he had had no idea that she would react like this. He picked up the bundle and stood there dumbly, waiting. After a long time he said slowly, "There's no need for you to be angry. Let's say there are only two rules. I'll never mention the third one, all right?"



104. But the domestic storm did not die down. The next day, the team committee held a meeting to discuss the distribution of extra points to needy households. After this matter had been dealt with, the chairman of the meeting, Jin Qiao, wanted to raise the question of cadres who needed extra work points because they couldn't spend all their time in production.



105. Shuangshuang's opinion was that cadres already had compensatory work points and therefore should not receive extra relief work points. But the team accountant thought otherwise. He said, "Compensatory and relief work points are two different things. Look at Xiwan's household, for example. Now that Shuangshuang is the team leader, it's bound to be affected."



I think we should be realistic. Look at Jin Qiao, for example, he's so busy every day that he doesn't even have time to go home and eat. I think we should give him several hundred relief work points.

106. Shuangshuang burst out, "My family should not be a candidate for relief. A cadre should also be engaged in production." Er Chun agreed with her and also thought that cadre families should not qualify for relief work points. The accountant, on seeing that his first point met with little response, proposed a second one.



107. Shuangshuang frowned and thought to herself, "The former branch secretary is busier than anybody else and he manages. Da Feng is young and unmarried—why can't she manage a living? If she can't, it's time she learned." She was just about to stand up to speak when Xiwan restrained her.



108. Jin Qiao wanted to avoid a stalemate so he craftily proposed that from then on he would do more labor. The team accountant, seeing the way things were going, joined in and said, "That's right. Whoever doesn't want to do labor work is a nobody. Shall we estimate Jin Qiao's household at several hundred work points?"

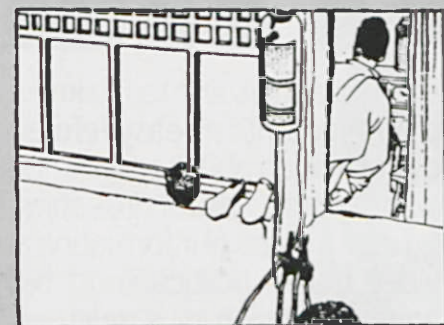


109. Shuangshuang could not bear it any longer. She jumped up and Xiwan hurriedly kicked her again. Shuangshuang returned a fierce kick and said in a loud voice, "I still have something to say."



Our cadres have to be practical and realistic; we cannot allow the masses to point at us behind our backs. Two fat people just resting—of course they cannot receive work points!

110. First she told them what she had been thinking and then she asked Jin Qiao why he didn't even pick up a spade or let his wife Da Feng go down to the fields. Jin Qiao lowered his head without a word and could think of nothing to say.



111. Xiwan tried to say a few words to resolve the impasse, but he was immediately rebuffed by Er Chun. Then, pulling at Shuangshuang's sleeve, Jin Qiao said, "All right, all right. After this, if I get work points, I'll eat, but if I don't get work points, I won't come to you!"



112. The meeting came to an unsatisfactory and unhappy conclusion. Xiwan looked at Shuangshuang angrily and pulled Jin Qiao into a corner to say something to him and then left the meeting furiously.

IT'S THE PERMANENT TIME OUT

Only 80p from all good
bookshops and newsagents,
or send 90p to the distributors,
New English Library,
Barnards Inn,
London EC1N 2JR



THE OTHER A-Z

Everything you always wanted to know about
living in London, arranged into an easy reference A-Z format.
Not only basic information about accommodation, health,
travel, sex, the law, civil rights, education, eating, having children,
work, and so on, *but also* a mass of information about film, theatre,
music, dance, video, books, politics, sport, buying and hiring,
services, animals, religion, plus much, much more.

Page	Title	Author	Rights
1	Cover		Usage Terms: We have been unable to locate the copyright holder for this item. Please contact copyright@bl.uk with any information you have regarding this item.
3	I thought this page was called In Our Own Write ...We Decided to Call It Letters		Usage Terms: We have been unable to locate the copyright holder for I thought this page was called In Our Own Write ...We Decided to Call It Letters. Please contact copyright@bl.uk with any information you have regarding this item.
4	Anyone can tell a Letter when they see one		Usage Terms: We have been unable to locate the copyright holder for Anyone can tell a Letter when they see one. Please contact copyright@bl.uk with any information you have regarding this item.
6	Lee Comer and Wedlocked Women	Comer, Lee	Usage Terms: We have been unable to locate the copyright holder for Lee Comer and Wedlocked Women. Please contact copyright@bl.uk with any information you have regarding this item.
6	Lee Comer		Usage Terms: We have been unable to locate the copyright holder for Lee Comer . Please contact copyright@bl.uk with any information you have regarding this item.
7	Lee Comer and Wedlocked Women	Comer, Lee	Usage Terms: We have been unable to locate the copyright holder for Lee Comer and Wedlocked Women. Please contact copyright@bl.uk with any information you have regarding this item.
8	Molly Parkin and Love: All	Rowe, Marsha	Usage Terms: © Marsha Rowe
9	Molly Parkin and Love: All	Rowe, Marsha	Usage Terms: © Marsha Rowe
9	Molly Parkin		Usage Terms: We have been unable to locate the copyright holder for Molly Parkin . Please contact copyright@bl.uk with any information you have regarding this item.
10	Premenstrual Tension	Morrell, Carol	Usage Terms: © Carol Morrell
11	Premenstrual Tension	Morrell, Carol	Usage Terms: © Carol Morrell
11	Illustration	McAuley, Christine	Usage Terms: We have been unable to locate the copyright holder for Illustration. Please contact copyright@bl.uk with any information you have regarding this item.
12	Premenstrual Tension	Morrell, Carol	Usage Terms: © Carol Morrell
13	Reality As It Is?	Nightingale, Camilla	Usage Terms: We have been unable to locate the copyright holder for Reality As It Is?. Please contact copyright@bl.uk with any information

			you have regarding this item.
13	book illustrations from Mandy and the Flying Map by Ann Powell	Powell, Ann	Usage Terms: We have been unable to locate the copyright holder for book illustrations from Mandy and the Flying Map by Ann Powell. Please contact copyright@bl.uk with any information you have regarding this item.
13	book illustrations from Zeralda's Ogre by Tom Ungerer	Ungerer, Tomi	Usage Terms: © From Tomi Ungerer No Kiss for Mother Copyright © 1974, 2014 Diogenes Verlag AG Zurich, Switzerland. All Rights Reserved. This item can be used for private study, non-commercial research and educational purposes only. You may not use this work for any commercial purpose.
14	Reality As It Is?	Nightingale, Camilla	Usage Terms: We have been unable to locate the copyright holder for Reality As It Is?. Please contact copyright@bl.uk with any information you have regarding this item.
15	Reality As It Is?	Nightingale, Camilla	Usage Terms: We have been unable to locate the copyright holder for Reality As It Is?. Please contact copyright@bl.uk with any information you have regarding this item.
15	Molly Parkn and Love: All	Rowe, Marsha	Usage Terms: © Marsha Rowe
16	"Great individuals" are always easier to contain than a polital and social movement	Rowbotham, Sheila	Usage Terms: © Sheila Rowbotham
17	East End Schools Action	Scott, Ann	Usage Terms: © Ann Scott. This item can be used for private study, non-commercial research and educational purposes only. You may not use this work for any commercial purpose.
17	Teachers demonstrating in April		Usage Terms: We have been unable to locate the copyright holder for Teachers demonstrating in April. Please contact copyright@bl.uk with any information you have regarding this item.
18	East End Schools Action	Scott, Ann	Usage Terms: © Ann Scott. This item can be used for private study, non-commercial research and educational purposes only. You may not use this work for any commercial purpose.
18	Stepney Green	Phillips, Angela	Usage Terms: © Angela Phillips. This item can be used for private study, non-commercial research and educational purposes only. You may not use this work for any commercial purpose.
19	On Strike	Haw, Cathy	Usage Terms: © Catherine Haw
			Usage Terms: © Ann Scott. This item can be used for private study, non-commercial

20	St John's Wood Women	Scott, Ann	research and educational purposes only. You may not use this work for any commercial purpose.
21	Why did Pat Cummings die?	Holloway Action Group	Usage Terms: We have been unable to locate the copyright holder for Why did Pat Cummings die?. Please contact copyright@bl.uk with any information you have regarding this item.
21	Picket at the inquest on Pat Cummings	Phillips, Angela	Usage Terms: © Angela Phillips. This item can be used for private study, non-commercial research and educational purposes only. You may not use this work for any commercial purpose.
22	The Lane Abortion Report - a feminist view	Underwood, Betty	Usage Terms: We have been unable to locate the copyright holder for The Lane Abortion Report - a feminist view. Please contact copyright@bl.uk with any information you have regarding this item.
22	Counter-demonstrators at a rally organised by Society for the Protection of the Unborn Child		Usage Terms: We have been unable to locate the copyright holder for Counter-demonstrators at a rally organised by Society for the Protection of the Unborn Child. Please contact copyright@bl.uk with any information you have regarding this item.
23	men's movement ...men against sexism ...men's liberation ...Leeds Conference		Usage Terms: We have been unable to locate the copyright holder for men's movement ...men against sexism ...men's liberation ...Leeds Conference. Please contact copyright@bl.uk with any information you have regarding this item.
23	News	Phillips, Angela	Usage Terms: © Angela Phillips. This item can be used for private study, non-commercial research and educational purposes only. You may not use this work for any commercial purpose.
24	Article	Spare Rib Collective	Usage Terms: We have been unable to locate the copyright holder for Article. Please contact copyright@bl.uk with any information you have regarding this item.
25	Why Spare Rib will cost 30p from next issue	Spare Rib Collective	Usage Terms: We have been unable to locate the copyright holder for Why Spare Rib will cost 30p from next issue. Please contact copyright@bl.uk with any information you have regarding this item.
26	Letters re The Price Sisters		Usage Terms: We have been unable to locate the copyright holder for Letters re The Price Sisters. Please contact copyright@bl.uk with any information you have regarding this item.
			Usage Terms: © Lucy Hodges. This item can

27	More about sunny South Africa	Hodges, Lucy	be used for private study, non-commercial research and educational purposes only. You may not use this work for any commercial purpose.
27	Raleigh Cycle workers receive the first news of the settlement between them and their employer	The Garment Worker/Die Klerewerker	Usage Terms: We have been unable to locate the copyright holder for Raleigh Cycle workers receive the first news of the settlement between them and their employer. Please contact copyright@bl.uk with any information you have regarding this item.
28	Women's aid	Sterne, Jonne	Usage Terms: We have been unable to locate the copyright holder for Women's aid. Please contact copyright@bl.uk with any information you have regarding this item.
28	Some figures		Usage Terms: We have been unable to locate the copyright holder for Some figures. Please contact copyright@bl.uk with any information you have regarding this item.
28	Ms demo		Usage Terms: We have been unable to locate the copyright holder for Ms demo. Please contact copyright@bl.uk with any information you have regarding this item.
28	The Ones that Got Away	Fairbairns, Zoe	Usage Terms: © Zoe Fairbairns
28	Manchester squat		Usage Terms: We have been unable to locate the copyright holder for Manchester squat. Please contact copyright@bl.uk with any information you have regarding this item.
28	Ms demo		Usage Terms: We have been unable to locate the copyright holder for Ms demo. Please contact copyright@bl.uk with any information you have regarding this item.
29	The Ones that Got Away	Fairbairns, Zoe	Usage Terms: © Zoe Fairbairns
29	Photograph		Usage Terms: We have been unable to locate the copyright holder for Photograph. Please contact copyright@bl.uk with any information you have regarding this item.
30	Have Gun, Will Politicise	Rowe, Marsha	Usage Terms: © Marsha Rowe
31	Have Gun, Will Politicise	Rowe, Marsha	Usage Terms: © Marsha Rowe
31	Patty Hearst		Usage Terms: We have been unable to locate the copyright holder for Patty Hearst. Please contact copyright@bl.uk with any information you have regarding this item.
31	We love you Tania posters		Usage Terms: We have been unable to locate the copyright holder for We love you Tania posters. Please contact copyright@bl.uk with any information you have regarding this item.

32	Listings		Usage Terms: We have been unable to locate the copyright holder for Listings. Please contact copyright@bl.uk with any information you have regarding this item.
34	Life in the office	Wells, Muriel	Usage Terms: We have been unable to locate the copyright holder for Life in the office. Please contact copyright@bl.uk with any information you have regarding this item.
35	Life in the office	Wells, Muriel	Usage Terms: We have been unable to locate the copyright holder for Life in the office. Please contact copyright@bl.uk with any information you have regarding this item.
35	Muriel Wells		Usage Terms: We have been unable to locate the copyright holder for Muriel Wells. Please contact copyright@bl.uk with any information you have regarding this item.
36	Cinda Firestone	Johnston, Claire	Usage Terms: © Claire Johnston (died in October 1987)
36	Attica		Usage Terms: We have been unable to locate the copyright holder for Attica. Please contact copyright@bl.uk with any information you have regarding this item.
37	Cinda Firestone	Johnston, Claire	Usage Terms: © Claire Johnston (died in October 1987)
37	Attica		Usage Terms: We have been unable to locate the copyright holder for Attica. Please contact copyright@bl.uk with any information you have regarding this item.
38	Cinda Firestone	Johnston, Claire	Usage Terms: © Claire Johnston (died in October 1987)
38	Still Out Of Breath In Arizona	Priest, Margaret	Usage Terms: © Margaret Priest
39	Still Out Of Breath In Arizona	Priest, Margaret	Usage Terms: © Margaret Priest
39	artwork: Housebite 1971 drawing by Margaret Priest		Usage Terms: We have been unable to locate the copyright holder for artwork: Housebite 1971 drawing by Margaret Priest. Please contact copyright@bl.uk with any information you have regarding this item.
40	Still Out Of Breath In Arizona	Priest, Margaret	Usage Terms: © Margaret Priest
40	artwork: Auditorium 1972 drawing		Usage Terms: We have been unable to locate the copyright holder for artwork: Auditorium 1972 drawing. Please contact copyright@bl.uk with any information you have regarding this item.
41	Prostitutes	Morrell, Carol	Usage Terms: © Carol Morrell
			Usage Terms: We have been unable to locate

42	Another View of Psychoanalysis and Feminism	Aspinall, Sue	the copyright holder for Another View of Psychoanalysis and Feminism. Please contact copyright@bl.uk with any information you have regarding this item.
43	Chez Nous by Peter Nichols	Wandor, Michelene	Usage Terms: © Michelene Wandor
43	I Can't Stand the Rain	Fudger, Marion	Usage Terms: © (now) Marion Gilbert
43	Syreeta	Fudger, Marion	Usage Terms: © (now) Marion Gilbert
43	Shusha	Fudger, Marion	Usage Terms: © (now) Marion Gilbert
44	The ideas, the questions, the answers and the experiences from the first meeting of the Women and Music Collective	Fudger, Marion	Usage Terms: © (now) Marion Gilbert
44	photo collage of music images		Usage Terms: We have been unable to locate the copyright holder for photo collage of music images. Please contact copyright@bl.uk with any information you have regarding this item.
45	The ideas, the questions, the answers and the experiences from the first meeting of the Women and Music Collective	Fudger, Marion	Usage Terms: © (now) Marion Gilbert
46	The ideas, the questions, the answers and the experiences from the first meeting of the Women and Music Collective	Fudger, Marion	Usage Terms: © (now) Marion Gilbert
46	Li Shuangshuang		Usage Terms: We have been unable to locate the copyright holder for Li Shuangshuang. Please contact copyright@bl.uk with any information you have regarding this item.
47	Li Shuangshuang		Usage Terms: We have been unable to locate the copyright holder for Li Shuangshuang. Please contact copyright@bl.uk with any information you have regarding this item.